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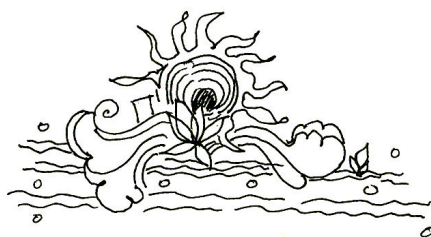
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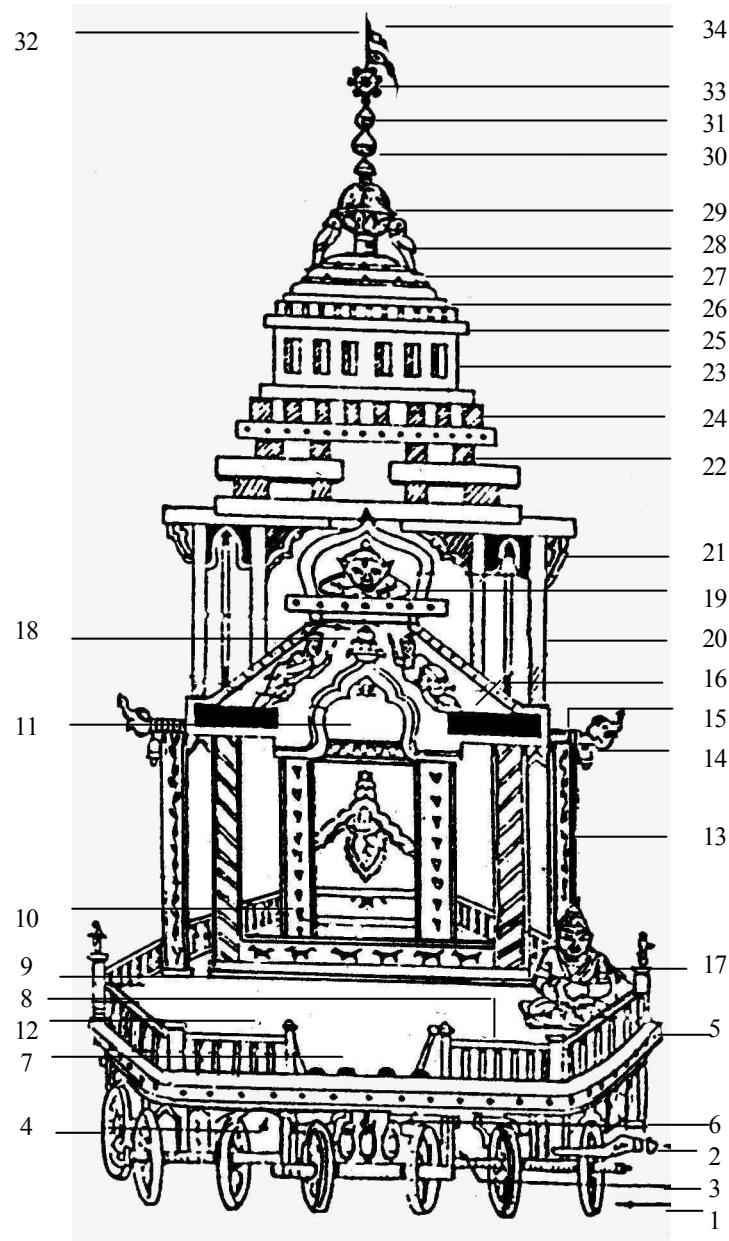
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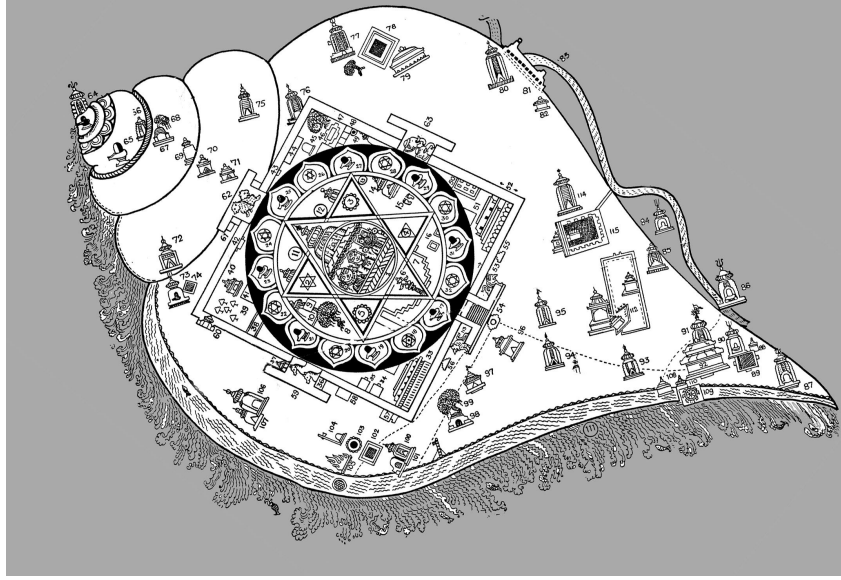
JAGANNATHAH SVAMI NAYANAPATHAGAMI BHAVATU ME

THE PARTS OF A CHARIOT



(1) Chaka or the wheels (2) Dandia (3) Ara (4) Banki (5) Hansa Pata (6) Kani (7) Sankha-dwara (8) Jali (9) Gaipata (10) Singhasana (11) Kanak Mundai (12) Bhumi (13) Sola Nahaka (14) Makara Danda (15) Basanta (16) Duar Ghoda (17) Sarathi Pida (18) Kumbha Pati (19) Rahu Pati (20) Athanahaka (21) Banki (22) Pida (23) Rusi Pata (24) Danda (25) Para Bhadi (26) Khapuri (27) Pada (28) Olata Sua (29) Dadhi Nauti (30) Kalasa (31) Kasthi (32) Danda (33) Chakra (34) Copi Ketana or the flag.

SANKHA KSHETRA



- | | | | |
|--|--------------------------|---------------------------|-------------------------|
| 1. Balabhadra, Jagannatha, Subhadra & Sudarsan | 29. Vaikuntheswara | 58. Prahari Hanuman | 87. Vilweswara |
| 2. Khetreswari Vimala | 30. Yagnyaswari | 59. Dakshinadwar (S.gate) | 88. Siddha Hanuman |
| 3. Mahalaxmi | 31. Isaneswar | 60. Durgamadhava | 89. Indradyumna Teertha |
| 4. Uttar Durga | 32. Sitaia Devi | 61. Mangaleswari | 90. Nilakantheswara |
| 5. Bata Mangala | 33. Pakasala | 62. Paschimadwar (W.gate) | 91. Adinrusingha |
| 6. Garuda Stamva | 34. Dakhineswara | 63. Uttardwar (N.gate) | 92. Gundicha Mandapa |
| 7. Bhoga Mandap | 35. Kundaleswara | 64. Sri Lokanath | 93. Mausima |
| 8. Kalpabrukhyia | 36. Ram Chaitanya Temple | 65. Rameswara | 94. Marchika Devi |
| 9. Rohini Kunda | 37. Baravai Hanuman | 66. Kandunursingha | 95. Charchika Devi |
| 10. Bata Ganesh | 38. Nirmalya Hanuman | 67. Kandu Asrama | 96. Sodasha Putri |
| 11. Uchsta Ganapati | 39. Alaka Batika | 68. Nikumvilabata | 97. Narayani |
| 12. Sri Saraswati Devi | 40. Chakra Narayan | 69. Harachandi | 98. Angirasrama |
| 13. Nabagraha | 41. Rameswar | 70. Chamundeswari | 99. Angirabata |
| 14. Konark Suryadev | 42. Chaturdhama | 71. Banadurga | 100. Dakhina Kali |
| 15. Padapadma | 43. Kanapata Hanuman | 72. Basheli | 101. Ugreswarashrama |
| 16. Yagnyabata | 44. Niladri Vihari | 73. Kapalmochana | 102. Swetaganga |
| 17. Angeswar | 45. Bavabyeswara | 74. Manikarnika Teertha | 103. Muktisila |
| 18. Indranidevi | 46. Sialilata | 75. Ghatamangala | 104. Adisankara Pitha |
| 19. Khetrapala | 47. Koili Vaikuntha | 76. Vagabati | 105. Swargadwara |
| 20. Swana Vairabi | 48. Tapaswi Hanuman | 77. Markandeswara | 106. Varahi Devi |
| 21. Mukteswari | 49. Survarnakupa | 78. Markandeya Teertha | 107. Shyama Kali |
| 22. Chstrakali | 50. Ananda Bazar | 79. Saptamatruka | 108. Bedi Hanuman |
| 23. Batamarkandeya | 51. Devasnana Mandapa | 80. Alamba Devi | 109. Chakra Teertha |
| 24. Katyayani | 52. Meghanada Prachira | 81. Atharnala | 110. Chakra Narayan |
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| 27. Pataleswara | 55. Badachhata Math | 84. Mukteswara | 113. Kashi Biswanatha |
| 28. Bhubaneswari | 56. Chhauni Math | 85. Bata Mangala | 114. Visweswari |
| | 57. Pejanala | 86. Kapoteswara | 115. Narendra Sarovar |

Editor's Note



Ratha Yatra is a very important aspect of our custom and belief. This grand festival symbolizes the confluence of all religions and exhibits the magnanimity and universalism of Lord Jagannath. The Cult of Lord Jagannath constitutes an important facet of study of Odisha. The culture of Odisha, which has been described as Land of Lord Jagannath in considerable form has been brilliantly embodied in the cult of Jagannath.

Jagannath Culture has immense contribution to the society at large. Although many have tried to confine Lord Jagannath to Sanatan Dharm only still the people of Odisha have kept our individuality and identity basing on the Cult of Lord Jagannath. The Jagannath Culture, therefore, assimilates the essence of all religions and that is why it is magnanimous. On the basis of the Cult, Jayadev created Geeta Govinda which has brought about tremendous change. It can therefore be concluded that the Odishan society is a reflection of Jagannath Chetana.

In Buddhist literature, there is a reference to Lord Jagannath in 8th century A.D. Around 9th to 10th century, the abode of Jagannath, Puri is described as Purusottam Kshetra. The literary record claims that Purusottam was the deity worshipped on the seashore of Puri during that time. In 13th century A.D. the name of the deity became well-known as Jagannath who was worshipped along with His elder brother Balabhadra, sister Subhadra and Sudarshan.

Madala Panji enumerates that Yajati Keshari was behind the development of Purusottam Kshetra. But in all Puranic works, Indradyumna has been described as the builder of the temple. As a matter of fact, the effort of royal political power in the development of Purusottam Kshetra

has been presented symbolically by the account of Indradyumna. The erudite scholars have accepted the Hinduization of tribal deity and after a long process of tribal “Khamba” worship, the image of Jagannath has evolved. The presentation of the source might be different but one thing is crystal clear that Jagannath Cult is a confluence of all religions and exhibits magnanimity and universalism.

The socio-cultural significance of Rath Yatra is vast and extensive. The festival is an institution by itself. Its genesis, growth, spread and magnificence are but the reflections of spiritual, metaphysical, universal Catholicism of our socio-cultural heritage. The various names of the Car Festival like Ghosh Yatra, Patitapaban Yatra, Adap Yatra, Shree Gundicha Yatra are the multiple ways of index of its multifarious significance.

On the eve of Rath Yatra, Hon’ble Chief Minister of our State completed a successful visit to United Kingdom. However, a group of conspirators tried to conspire against the people of the State by organizing an unsuccessful coup. As the Chief Minister is a man of the masses working day and night for the benefit of Odisha and Odias by the blessings of Lord Jagannath, the political treachery of the worst kind against a popular Government was subverted. It has been rightly said- “Man proposes But God disposes”. As the conch shell indicates willingness of God to communicate with the man, the incidents of last few days clearly proves that in a democracy people are all important and nobody should take them for granted.

I sincerely thank the entire Odisha Review team for their hard work and cooperation. I am also grateful to the management and staff of Odisha Government Press for their unflinching support in bringing out this invaluable publication.

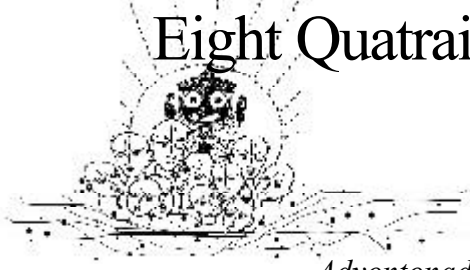
Jai Jagannath.



Editor, Odisha Review

Shree Jagannathastakam

Eight Quatrains on Shree Jagannatha



Mahamedhanandanath Saraswati

*Adyontonadih Sakalagunavrndekasadnam
Svasaktayedam Visvam Srujati Sutaram Pati Harate
Jagatkrdakari Nijajanadayadananirato
Jagannathah svami nayanapathagami bhavatu me ||1||*

You are the First, the Last and as such the Eternal entity having no beginning. You are the store house of all the qualities. You by your own power create, protect and destroy this universe at will like a toy and play with it. You are pleased to grant the desired objects to your own devotees. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [1]

*Kadambachhayayam Dyutabipinapuspabharanaka
Sribhangakaro ya krtamadhuravesikalakhah
Kataksaksepna Brajapurabandhunam hi sukhado
Jagannathah svami nayanapathagami bhavatu me ||2||*

In the shadow of *Kadamba* tree decorating yourself with *vanomaalaa*, the flowers of the forest, when you stand in a particular pose called '*tribhanga*' (i.e. bending oneself at three places viz. at the knee, the waist and the neck) and blow the flute in a sweet melodious manner and throw side-long glances on the ladies of Vraja, they become happy. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [2]

*Sada Vrndaranye Varamadhuravamsidhvanirato
Nikunje bhrungadhye bahusurabhisamcaranaparah
Suhrudbhirgo palessukhitabadaneryotissusubhe
Jagannathah svami nayanapathagami bhavatu me ||3||*

In the forest of Vrundavana being engaged in creating very sweet sound from the flute, you made your ways in the scented bowers hummed by honey-bees and looked bright with buoyant cowherd companions. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [3]

*Manoharihari hari Brajabanabihari Yadupati
Dvisaddari tari hrdisivavicari sumanasam
Sada sancari yo dinapatikumarikalatate
Jagannathah svami nayanapathagami bhavatu me ||4||*

You are captivator, looter and roamer in the forest of Vraja. You rent as under the foes of Yadu-clan. You are redeemer and think at heart the wellbeing of good people. You roam on the banks of river Yamuna flowing with an indistinct sound. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [4]

*Bhavantaryami yo Varavihagagami Svasukhadah
Satamatmarami katikanakadami bibhubapuh
Sudhamasamdharma Janasugatikami Karunaya
Jagannathah svami nayanapathagami bhavatu me ||5||*

You know all inside this world of happenings. You move in the sky on your best vehicle Garuda. You grant pleasure to your own people. You are delighted by being in the heart of the virtuous people. You put on a golden girdle on your waist. You are omnipresent. Your abode is excellent and auspicious. You take pity and wish that all people should have a noble way of life and get liberation. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight.[5]

*Pravire rajantyam madanavalaseneyasubhageh
Sudharmayam Simhasanavaragato yotissusubhe
Caturbahu Syamo Dhanursigadadyayudhadharo
Jagannathah svami nayanapathagami bhavatu me ||6||*

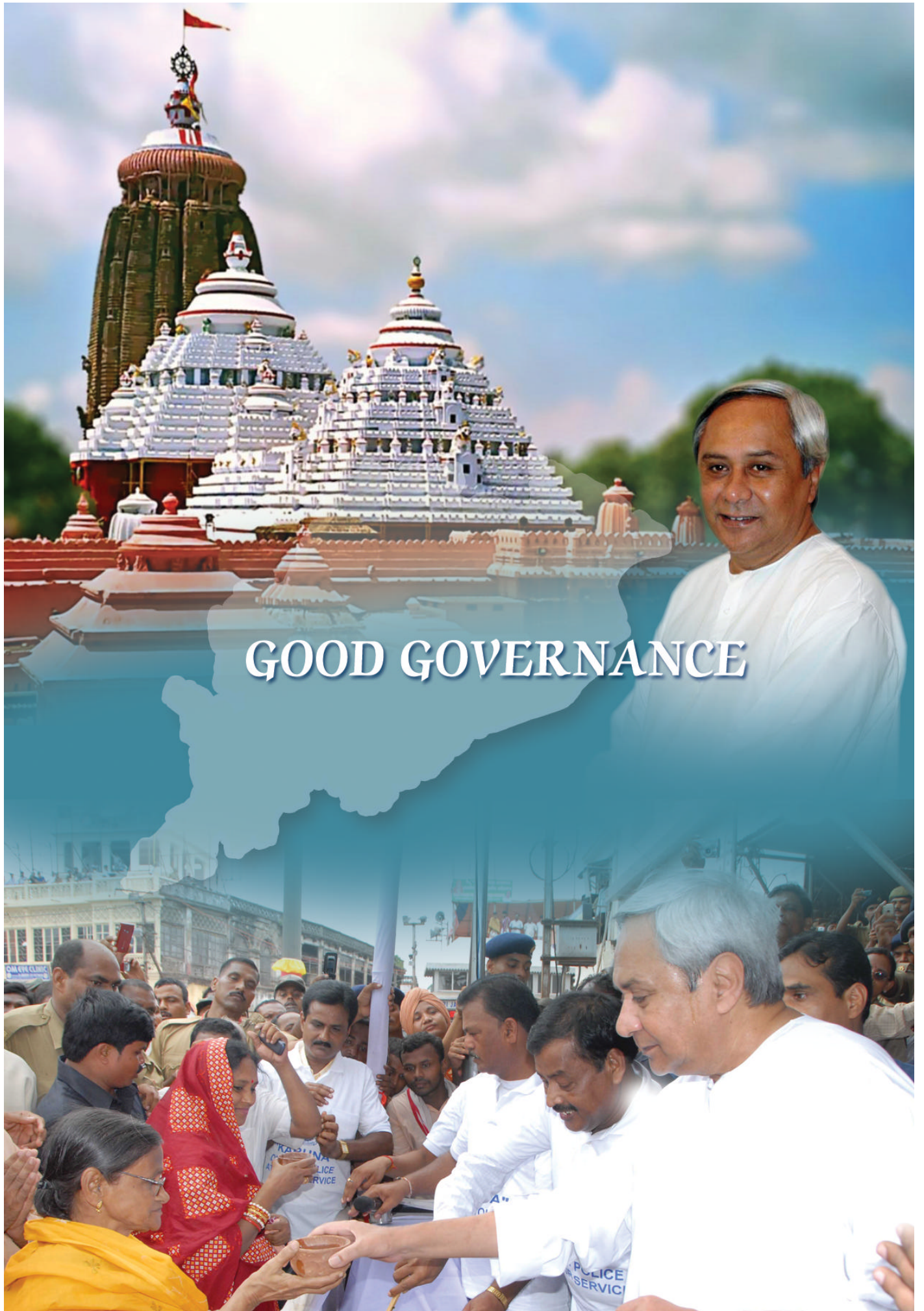
In the council of gods you the Black Lord, having weapons like a bow, a sword, a mace etc.in your four arms being in the company of great heroes viz. Aniruddha, Balarama and Satyaki very well adorn the best throne decorated with lions. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight. [6]

*Nihanta Kamsa Ca Pravalamurabhaumadinikara
Triyanta visvasya pracurapasandadalanah
Suyanta Sangotpamarapatistasyatmabibhave
Jagannathah svami nayanapathagami bhavatu me ||7||*

He, the slayer of violent demons like Kamsa, Mura and Naraka; the regulator of the universe; the crusher of a huge number of heretics; on own power is the controller and protector of the son of Indra. May the same Lord and God of the Universe, Jagannath be within the ambit of my sight.[7]

*Saravyastere yo Varabharatasatrghnasahita
Sumitraputrena prabilasati litalilalilah
Suhrutbhisamyukto Dhrtasasarakodandasubhujo
Jagannathah svami nayanapathagami bhavatu me ||8||*

He having the bow and arrows in his good arms, who with friends and brother Bharata, Satrugna and Laksmana sported gracefully on the banks of river Sarayu; may the same Lord and God of the Universe, Jagannath be within the ambit of my sight.[8]



GOOD GOVERNANCE



Important Activities of Home Department: 2011-2012

Under the able guidance and leadership of our popular Chief Minister Shri Naveen Patnaik, the State has experienced a multi-dimensional and inclusive growth. The Home Department has achieved significant success in maintaining proper law and order situation in the State. Several modernization programmes have been taken up to equip the police personnel and other auxiliary forces. Economic Offence Wing (EOW) and Special Task Force (STF) have been established to tackle the organised and extremist crimes and economic offences. These initiatives could fight in combating left wing extremists and curbing the anti-social activities.

Home Department plays a key role in State Administration as it is the nodal Department looking after maintenance of internal security, Law and Order, Public order and prevention and prosecution of criminals. It is administrative department for Police, Prosecutions, Fire service and auxiliary security wings of Home Guard and Civil Defence. This Department has vital role on coordinating and synergizing the functioning of these wings. It is the nodal department so far as State Secretariat Service is concerned.

Police Administration:

Law and Order :

The overall law and order situation in the State for the year -2011 remained by and large peaceful.

During the period, members of opposition political parties remained busy in organizing party workers' conferences and other forms of public contact programmes. During the year different opposition political parties and their frontal organizations organized rallies, public meeting, gherao, rasta roko, rail roko, hunger strike, dharana, protest meetings, etc for declaring entire Odisha State as drought affected, special package to drought/ flood affected farmers, etc.

Apart from above, apathetic attitude of the Central Government towards Odisha, agitation against establishment of POSCO Project, growing corruption at high places, spiraling price rise of essential commodities, formation of Koshal State, issue of land patta to landless, demand for stopping Green Hunt operation, prohibition on sale of liquor, restoration of tribal land from the occupation of non-tribals etc. were other major issues of agitation.

Communal:

Communal amity was maintained in the State during the period. There has been no major communal incident in the State during the year. Major fairs and festivals of different communities were observed peacefully with religious fervour and grandeur due to police alertness.

In order to maintain communal harmony, the Government have formed "A State level co-ordination committee on communal harmony" to review the communal situation in the State periodically and take steps as per decision taken in the committee. A "Manual" containing instructions to prevent and control communal disturbances and to promote communal harmony has been prepared and issued to the concerned law and order authorities to deal with communal situation.

Labour and Services:

During the year, no state-wide agitational activities by labour and service organizations were reported. However, employees of some industrial units carried out their protest in various forms demanding



re-opening of factory, re-instatement of retrenched employees, regularization of contract labourers, payment of arrear dues, etc. Some academic, non-academic and other service related demands have been considered sympathetically for welfare of the employees.

Industrial Climate:

Government of Odisha has been working towards sustained development of the State through rapid industrialization. A number of memoranda of understanding (MOU) have been signed with private companies to set-up metal-based industries in the State. As a result, a number of large and small scale industries have been established and some are going to be established.

Barring a few incidents that cropped up due to land acquisition, the industrial scenario in the State remained peaceful. Various critical issues like protection of tribal rights, land acquisition, rehabilitation, preservation of eco-system, protection of forest land and jobs for locals emerged during the process which led to law and order problem. Agitations arising out of setting up of big industries are being fuelled by different NGOs and opposition political parties creating law and order situations. The Maoist cadres are also trying to penetrate the tribal assertive movements, particularly on the issues of displacement due to industrialization and trying to militarise the tribal youth by systematically indoctrinating them in Ultra Leftist ideology. All these agitations have been tackled with forbearance for which no major incident took place. Besides, Government is committed to implementation of comprehensive rehabilitation policy which is pro-people to bring about a congenial industrial atmosphere.

Student:

There was no significant state-wide Student unrest. Election of Student unions held on September 29, 2011 passed off peacefully barring a few incidents of pre/post poll violence in some colleges of the state. Further, incidents of students unrest surfaced on various localized issues have been defused due to timely intervention of local Administration.

Left Wing Extremist Activities:

There was an improvement in the situation in many areas during the year 2011 in the endeavour to combat left wing extremist menace in the State. As many as 23 Naxalites have been neutralized in police action, 146 have been arrested and 50 have surrendered. Besides, 127 weapons, 258 IEDs and large quantity of explosives and ammunitions were recovered during the period. A number of camps/ hideouts of Maoists have been raided and destroyed. The impact of pro-active initiatives was discernible in many areas where violence has come down visibly. More importantly, not a single major organized Naxal attack on security forces took place during the year. The lawless activities of Chasi Mulia Adivasi Sangha (NL), an offshoot of CPI (Maoist), could be firmly brought under control due to pro-active security initiatives.

State Government in its effort to firmly combat Left Wing Extremist menace, took a wide-range of pro-active steps during the year 2011. The strength of Special Operations Group (SOG) was considerably enhanced. A new SOG Hub and Training Centre has been sanctioned to be set up at Koraput. The State Government also instituted a "State Level Gallantry Award" to encourage the police personnel exhibiting exemplary acts of courage and gallantry in anti-naxalite operations. State Government also approved Odisha Police Service Recruitment Rules, 2011 for direct recruitment of young officers from the State in the rank of Deputy Superintendent of Police.

Revised Surrender and Rehabilitation Policy

The State Government has formulated a revised Surrender and Rehabilitation Policy to encourage more Maoist cadres to surrender, by making the rehabilitation package more attractive and offering



more employment and entrepreneurial opportunities. This benefit will be applicable to all the Maoists who have surrendered since 26.08.2009. This package has a combination of monetary and other benefits like cash assistance up to Rs.2.5 lakhs, educational grant for pursuing studies, stipend for vocational training, incentive of Rs.25,000 for marriage, one house under Indira Awas Yojana (IAY) and 4 decimal of homestead land, which will enable him to lead a respectable living. This will provide further incentive to the Maoist militants to shun the path of violence and join the mainstream of the society.

Modernisation of Police Force:

- Odisha Police embarked upon Modernization of State Police Force in various fields with an overall allocation of Rs.579.49 Crores during the period from 2000 to 2011. Out of this, an amount of Rs.572.24 Crores i.e. almost 99% of the allocation have already been utilized.
- A sum of Rs.64.53 Crores has been spent on acquiring sophisticated weapons and other weaponry.
- A sum of Rs.24.06 Crores has been spent towards purchasing necessary equipment for the police like modern Control Room Equipments, Bullet proof Jackets, Body Protector Suits, etc.
- A sum of Rs.99.55 Crores has been spent towards purchasing Heavy, Medium and Light vehicles and Motor cycles.
- A sum of Rs.2.00 Crores has been spent towards implementation of the POLNET plan.
- A sum of Rs.22.55 Crores has been spent towards purchasing Modern Communication Equipment.
- A sum of Rs.2.85 Crores has been spent towards purchasing modern training equipments.
- A sum of Rs.1.48 Crores has been spent towards purchasing Traffic Control equipment like Breath Analysers, Wheel Jammers, Retro Reflective Jackets, Traffic Radar, Safety Signal Batons, Pollution Measuring equipment, Sound Level Meter etc.
- A sum of Rs.2.14 Crores has been spent towards upgradation of the State CID, Mobile Forensic Unit, Explosive-cum-Narcotic Detector etc.
- A sum of Rs.24.80 Crores has been spent towards purchase of Intelligence/Security equipment.
- A sum of Rs.1.95 Crores has been spent towards purchase of State of the Art equipment for Forensic Science Laboratories, including regional and district FSLs.
- A sum of Rs.4.59 Crores has been spent towards equipping the Finger Print Bureau, Photo Bureau and Hand Writing Bureau.
- A sum of Rs.7.39 Crores has been spent for Computerisation of Police Organisation.
- A sum of Rs.0.39 Crores has been spent towards purchase of vehicle and Equipment for Anti Human Traffic Units (AHTU).
- Under this Scheme a sum of Rs.222.69 Crores has been spent towards construction of 355 Police Stations, 214 Police Out Posts, 148 Restroom-cum-Toilets for women Police personnel, District Armoury, Battalion Armoury, Barracks, Reserve Office, State Police Academy, SIW office, SOG complex, Regional and District Forensic Science Laboratories, State Crime Branch Building and Fortification work. Besides, Central Training Institute Building for Home Guard Organization has been constructed.
- A sum of Rs.91.27 Crores has been spent towards construction of 1240 “F” type quarters, 889 “E” type quarters, etc.



- 70 new Police Stations at a cost of Rs.2.00 Crore per Police Station will be built in Naxal affected areas.

State Forensic Science Laboratory:

The State Forensic Science Laboratory at Rasulgarh, Bhubaneswar and three Regional Forensic Laboratories at Berhampur, Sambalpur and Balasore undertake the chemical examination of Physical clues collected from the scene of crime/victim/accused/ deceased. The results of chemical examination are furnished in the form of examination reports for aiding in detection of crime and prosecution of offenders. Besides, 15 district F.S.Ls. are functioning at each undivided Police District headquarters. 21 Mobile Forensic units have been sanctioned for the newly created districts under 11th Finance Commission Award. One Forensic Science Laboratory is also functioning at Biju Patnaik State Police Academy, Bhubaneswar for imparting training to the Police Officers on Scientific aid to investigation. Seven specialised divisions are functioning in the State F.S.L namely Physics, Ballistics, Chemistry, Toxicology, Biology, Serology and Lie Detection Division. Training Programmes are being organized at State F.S.L., Bhubaneswar for various ranks of Police Officers, Judicial Officers, Students of Medical Colleges for better utilization of Scientific evidences in Crime Investigation. During 2011-12, State F.S.L. imparted training to 134 Police Officers/Men, 42 Judicial Officers, 200 Public Prosecutors/ Additional Public Prosecutors and 50 Homoeopathic students. Besides, Officers from State F.S.L are also deputed to Biju Patnaik State Police Academy and P.T.C., Angul for imparting training to the Cadet S.Is and other Police officers. The Forensic Science set up in the State of Odisha is equipped with sophisticated equipments and trained man power to attend to the requirements for establishment of truth in the Criminal Justice Delivery System.

During 2011, 43,515 exhibits were examined in 5,354 cases at State F.S.L., Bhubaneswar, Regional F.S.Ls at Berhampur, Sambalpur and Balasore.

State Crime Records Bureau:

- (i) Total Crime Criminal Records available in the State Crime Records Bureau as on 31.12.2011 is 23,29,906. National Crime Records Bureau, New Delhi has web enabled the Crime Criminal data base. Now the National data base can be retrieved through Internet facility.
- (ii) For computerization of the crime and criminal data, new computers and peripherals have been procured and old computers have been replaced at 34 Districts Crime Record Bureaus (DCRB) and advanced version of Crime Criminal Software i.e. CCISMLe (Crime Criminal Information System Multi Lingual and Web Enabled) have also been installed.

State Finger Print Bureau :

The Finger Print Bureau was created on 1st April, 1936 with formation of separate State of Odisha. The total Finger Print Slips of convicts as on 31.12.2011 is 50,234.

District Finger Print Units are functioning in 32 districts since 2002.

Handwriting Bureau :

Documents relating to various Crimes such as embezzlement, murder, crime relating to Dowry, Kidnapping and Conspiracy against State, etc. are examined in the Handwriting Bureau functioning under CID, Crime Branch, Odisha, Cuttack. Besides documents received directly from various Courts and Departmental authorities are also examined in the Bureau and Expert opinions are furnished.



Photo Bureau :

State Photo Bureau, Rasulgarh, Bhubaneswar have prepared 1144 photographs of Finger Print in 164 cases, 2044 document photographs in 157 handwriting cases, 1457 photographs of 364 missing persons for wide circulation in print and electronic media and 90 photo identity cards of Police personnel during 2011. Besides, the officers of Bureau have conducted Videography in 16 occasions during law and order, and recorded the recruitment process at 5 establishments of Odisha Police. Besides, 1470 Police Personnel of 30 Police districts have been trained on photography by this Bureau.

Dog Squad :

Odisha Police Detective Dog Squad is functioning under the State CID, CB since 1961. Besides, Dog Squad is functioning in 25 districts. The following category trained dogs are available (a) Tracking Dogs (b) Sniffer Dogs for location of explosives (c) Sniffer Dogs for detection of narcotics (d) Search and rescue dogs during natural calamities. During the year, 2011 tracker dogs were utilized in 612 cases and clues have been furnished in 200 cases. In 65 cases the dogs have done a commendable job, in which, the culprits have been arrested and the properties have been recovered. Besides, the explosive sniffer dogs were utilized in 1279 occasions during VIP visit, raid, law and order and other insurgency situation. In 5 cases the sniffer dogs had traced the explosive substances.

Signals :

With a view to assist Police Administration in maintenance of law and order and to curb Naxal/ MCC activities, 9 nos. of HF/RT Stations were installed in the remote areas of the State. 22 no. Static VHF Stations and 50 no. Mobile VHF sets were installed permanently in different Police Stations, mobile vehicles and P.C.R vehicles in the State. 15 nos of VHF Stations were installed for communication in flood affected areas of the State from June to November, 2011

Human Rights Protection Cell :

The State HRPC is a Specialized Wing of the State Police, it monitors the investigation of dowry related cases such as dowry homicide, dowry suicide, dowry torture and non-dowry torture, atrocity on SCs/STs and deaths in Police custody. It acts as Nodal Agency of the National Human Rights Commission, Odisha Human Rights Commission, National Commission for Women, State Commission for Women, National Commission for SCs, National Commission for STs etc.

Besides, a Family Counseling Centre of Social Advisory Board is attached to this office to render counseling to the victims as well as accused persons in cases of dowry and non-dowry torture to restore conjugal life.

Complaints Received From N.H.R.C.

During the year 2011, 122 complaints were received from National Human Rights Commission, New Delhi of which 119 have been disposed of by taking appropriate action and remaining 3 are pending for enquiry with concerned district Ss.P. The State HRPC being the Nodal Agency is pursuing with different authorities to expedite action taken reports within the stipulated time fixed by the NHRC.

Complaints Received from OHRC, Bhubaneswar

During the year 2011, 15 complaint petitions were received. In all 15 complaints, action taken reports furnished by the dist. Ss.P have been sent to OHRC.

Complaints Received from State Commission for Women :

During the year 2011, 63 petitions were received from Odisha State Commission for Women, Bhubaneswar, of which 20 petitions were disposed of and remaining 43 are pending with the district Ss.P for enquiry.

**Family Counselling Centre :**

A family Counselling Centre has been attached to this office with the professional counselors appointed by the Social Welfare Advisory Board, Govt. of Odisha to settle the family dispute and restore conjugal peace by way of mutual understanding. During the year 2011 the Family Counselling Centre has received 189 complaints on dowry torture, extra marital relations, mal adjustments with in-laws/husband, personal differences, economic crisis, alcoholism etc. Out of 189 complaints, 92 complaints were disposed of and remaining 97 complaints are under counselling.

Mahila and Sishu Desks :

The Government of Odisha have decided to set up a Mahila and Sishu Desk in each Police Station of the State to provide the legal redressal to the women and child victims. For this purpose, the training programmes were undertaken to sensitize the officers/men attached to the Desks. So far, Mahila and Sishu Desks have been set up in all the Police Stations of the State and 1911 Police personnel have been trained with the cooperation of the W & C.D.Department.

Cases Relating to Dowry / Non-Dowry Torture :

During the year 2011, 4085 cases of dowry/non-dowry torture were reported in the State as against 3831 of 2010 and 3514 cases reported in the year 2009. Reporting of Crime increased by 6.63 % and 16.2% as compared to the figures of the years 2010 and 2009 respectively.

Out of 4085 cases reported, 2214 cases have been chargesheeted, 29 cases ended in Final Report True/insufficient evidence, Mistake of Fact/Mistake of Law-32, Non-cog-1, false-26, SR transferred-3, discontinued-8 and 1772 cases are pending investigation, of which 1293 cases are likely to be chargesheeted.

Cases Relating to Atrocity on SCs/STs :

During the year 2011, 1662 cases of atrocity on SCs and STs were reported compared to 1582 cases of 2010 and 1541 cases of 2009.

Recruitment of Personnel :

A massive recruitment drive has been taken up in Police Constabulary to give recruitment to aspiring youths. Under the new rules framed for the recruitment, 1884 Constables in Civil Police and 3127 Sepoys in Armed Police have been appointed during 2011-12. Transparency in recruitment is a precursor to good governance.

Establishment of new Police Forces**(i) Odisha Industrial Security Force :**

As a unique initiative Government have the proposal to set up Odisha Industrial Security Force to provide security to industrial undertakings, vital installations and establishments. The industrial undertakings and borrowing units will bear the cost of the force deployed to their units. This will create additional opportunities of large scale recruitment in the police force.

(ii) EOW and STF :

Government has established Economic Offence Wing (EOW) and Special Task Force (STF) to tackle the organized and extremist crimes and economic offences. These wings will function under the State Crime Branch and will be headed by two Deputy Inspector Generals of Police.



(iii) Specialised India Reserve Battalion :

Two Specialized India Reserve Battalions having engineering wings will be commissioned in Odisha Police to take up construction activities in naxal affected areas. This will facilitate in improving the much needed infrastructure facilities in naxal-affected areas.

Odisha State Police Housing and Welfare Corporation:

One of the primary tasks undertaken by the Odisha State Police Housing & Welfare Corporation is to upgrade the police infrastructure in naxal affected areas by building Police Station, Armouries, accommodation for para-military forces and fortification of Police Posts to prevent Naxal attack. During the year 2011-2012, the Odisha State Police Housing & Welfare Corporation executed and handed over 63 nos. of non-residential and 90 Nos. of residential buildings to the best satisfaction of user authorities. Besides, 190 Nos of building projects for Police, 135 building projects for Prison, 45 building projects for Fire and 4 building projects for judiciary have been completed and ready for handover. The Corporation created history by constructing a four storeyed office building worth Rs.20.00 Crore measuring one lakh square feet to house the headquarters of the Bhubaneswar-Cuttack Police Commissionerate in record time.

Prisons Organisation:

Correctional Administration is an important part of Criminal Justice System. Recruitment process for 12 Assistant Jailors has been entrusted to Odisha Staff Selection Commission. All efforts have been made to modernize and upgrade the Prison Administration as follows:

(i) Construction of New Sub-Jails at Patrapur and Kashipur completed.

(ii) Up-gradation of Special Sub-Jail, Bhadrak to District Jail:

Provision of Rs.3.00 crore has been made under 13th Finance Commission during the year 2011-12 for up-gradation of Special Sub-Jail, Bhadrak to District Jail.

(iii) Up-gradation of Dist. Jail, Koraput to Circle Jail:

Provision of Rs.1.00 crore has been made under 13th Finance Commission during the year 2011-12 for up-gradation of District Jail, Koraput to Circle Jail. Administrative approval for the above project has already been accorded and proposal has been sent to Government for sanction of funds.

(iv) Construction of Open Air Prison at Sambalpur and Balasore:

Construction of Open Air Prison at Sambalpur is under progress. Identification of Land for construction of Open Air Prison at Balasore District is under progress.

(v) 100 capacity Children's Hostel:

Government in G.A. Department has allotted land measuring Ac.0.500 dec. in favour of Home(Jails)Department. Administrative approval for construction of 100 Bedded children's hostel at Bhubaneswar has been accorded at a cost of Rs.135.89 lakh and the O.S.P.H. & W.C. has been authorized to go ahead with the work.

(vi) Construction of 6 Additional Wards in 4 Jails:

Provision of Rs.3.00 crores has been made for construction of 6 Wards in 4 Jails under 13th Finance Commission during the year 2011-12. Necessary administrative approval has been accorded. Funds have been placed with the O.S.P.H. & W.C. for construction.

(vii) Construction of 22 Cells in 4 Jails:

Administrative approval for construction of 22 Cells in 4 Jails have been accorded. An amount of Rs.22.00 lakh has been paid to the O.S.P.H. & W.C. Ltd. for execution of the work.



(viii) Improvement of sanitation and hygiene in the Jail:

Provision of Rs. 176.34 lakh has been made under 13th Finance Commission for construction of Toilet, Drain, Soak Pit and Water Supply in different Jails for improvement of sanitation and hygiene. Necessary administrative approval for Rs.176.34 lakh has been accorded for execution of 28 different P.H. Works of different jails.

(ix) On recommendation of the State Sentence Review Board, 46 Nos. of convicts have been released prematurely from Jail.

(x) 25 contractual doctors have been engaged in jails to take Health Care of the inmates.

(xi) Payment of one month's basic pay (including Grade Pay) at the initial of their corresponding scale of pay over and above their usual salary, once per annum to the jail personnel belonging to the rank of Warders, Head Warders and Chief Head Warders with effect from 01.11.2011.

Home Guards:

Home Guards Volunteers are auxiliary to the State Police and play a significant role in maintenance of internal security, law and order, prevention of crime, apprehension of criminal, VIP Security, Traffic Control, night patrolling and guard duty etc. They also render voluntary service during natural calamities like flood and cyclone etc. Their deployment in commercial establishments or industries for security duties on requisition helps in augmenting the State Revenue by way of "Capitation Fees". The present Home Guards strength of our State is 15708. Out of which, 8425 are Urban Home Guards, 7283 are Rural Home Guards including 1188 Women Home Guards. Among them, presently, 475 Home Guards are engaged in different Fire Stations and 550 Home Guards in various jails/Sub jails of the State to supplement the shortage of Firemen and jail warders respectively. In the meanwhile, the State Government have also raised a special force of 100 new Home Guards particularly from Nolia community for providing security to the tourists at Puri Sea Beach.

Fire Service:

There are 178 nos. of Fire Stations functioning in the State. The Odisha Fire Service Organization have rendered valuable service to the people of Odisha by saving lives and properties from Fire hazards as well as from natural calamities.

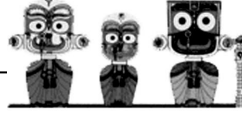
Civil Defence:

Civil Defence connotes the performing of humanitarian tasks, intended to protect the civil population against the danger of external aggression and internal disturbance and to help them to recover from immediate effect of hostility of natural disasters and also to provide the conditions necessary for survival.

Fast Track Courts

The State Government have extended the tenure of the existing 35 Nos. of Fast Track Courts for a further period of one year w.e.f. 01.04.2011 to 31.03.2012 out of State own resources as the Central Government have not agreed for continuation of Fast Track Courts in all States and Union Territories.





The Greatness of Purusottam Kshetra

Bhagaban Mahapatra

The greatness of Purusottam Kshetra is narrated in Skanda Purana (Vaishnav Khanda) which is the largest of all Puranas. It contains eighty eight thousand and one hundred *slokas* (stanzas). Once, while sage Jaimini was describing about the greatness of Purusottam Kshetra to the assembled sages, all of them curiously asked him “Where is Purusottam Kshetra ? “Jaimini replied Purusottam Kshetra is situated at the eastern coast of Bharatvarsha and to the south of the river Mahanadi which is in Utkal. There is a Nilagiri mountain at the sea coast known as Tirtha Raja Mahodadhi.

*Odra desha Iti Khyate Barshe Bharatsamgyake
Dakhinasyodadhestire khetram Sripurusottamam*

(Sloka 23Ch. 7 Skanda Puranam)

All the persons of this land are devotees of Lord Vishnu. This holy place never experiences natural calamities of any kind. This Purusottam Kshetra is graced by the presence of a majestic wooden idol Vishnu i.e. Lord Jagannath. During ancient time, Lord Vishnu incarnated as Varah liberated Prithivi (Bhu Devi) from the depth of Rasatala from the clutches of a mighty demon Hiranyaksha and Prithivi had then gained normalcy. Lord Brahma thereafter resumed the task of creation with forests, mountains and holy places wherever necessary in a beautiful manner.

Being affected with the task of creation and wondered about the means by which the human



beings could get escaped from three major types of sorrows that is Adibhoutika, Adhidaivika and Adhyatmika. Lord Brahma prayed Lord Vishnu for guidance and the latter directed him to go to Purusottam Kshetra for solution. This Kshetra is the holiest of all places in the world. Those who have fully devoted to Me take birth in this Kshetra. This place is not affected by deluge. I dwell at this holiest place leaving all my kith and kin as Lord Purusottam.

*Sarbasangaparityaktastatra tishami dehabhut
Surasurabatikramya barteham Purusottame.*

(Sloka 36 Ch. 1 of Skanda Purana)



In That Kshetra there is one Banyan tree known as Kalpa Bata and near to that tree there is a holy pond called Rohini Kunda. Anybody who gets chance to take a holy dip in Rihini Kunda or get in contact with the water of that pond gets absolved from all of his sins in life. O Brahma ! You pay your visit to that place so that you will be able to know the virtuous of the place. Lord Brahma went to Purusottam Kshetra as per instruction of Lord Vishnu. On reaching Purusottam Kshetra Lord Brahma could see Lord Vishnu in the same form as he could see at the time of prayer and meditation. At this moment Lord Brahma saw a thirsty crow came and after taking bath in Rohini Kunda and seeing the celestial body of Lord Vishnu, his crow image was changed alike of Vishnu. Lord Brahma was astonished and thought that like crow all would be freed from vicious cycles of birth and death. Suryanandan Lord Dharmraj (Yamaraj) also equally thought that his power of causing death had no effect on people living in Purusottam Kshetra. Worried with this, Yamaraj rushed into Purusottam Kshetra and prayed for Lord Vishnu's intervention in the matter. Being satisfied with the prayer of Lord Yamaraj, Lord Vishnu glanced at Goddess Laxmi to advise Yamaraj. Goddess Laxmi replied- "Your aim and desire will not be fulfilled here; because this Purusottam Kshetra is our dwelling place and We will remain here always. Further whoever enters this place,

whether the man, animal, birds and insects, there sins will be completely absolved of like cotton sets in fire. Those who reside here are not under your control." Yamaraj then wanted to know the area of the Purusottam Kshetra. Goddess Laxmi said- Purusottam Kshetra resembles like a conch shape voluted towards the right hand side and its area is ten sq. miles, of which about six sq.miles are inside the sea for which the sea is known as Tirtha Raj. Rest portion of Kshetra is graced by the presence of Lord Shiva. They are Yameswar, Kapalmochan, Markandey, Isaneswar, Nilakantha, Khetrapala, Bilweswar and Bateswar. Man becomes liberated from gravest sins on worshipping the above eight Lord Shivas. Further the Purusottam Kshetra is well protected by eight Goddesses from all the eight directions. The names of these eight Goddesses are Mangala, Alamba, Kalaratri, Marichika, Ardhasini, Chandarupa, Sarbamangala and Khetreswari Vimala. As the center of this conch shaped Kshetra Lord Vishnu manifests Himself in the form of wooden structure as Lord Jagannath, Lord Balabhadra, Mother Subhadra and Chakraraj Sudarshan to bless all in the world.

Bhagaban Mahapatra, Sri Gundicha Vihar, Sarbodayanagar, Puri 752002.





Beshas of Shree Jagannath Mahaprabhu

Bhaskar Mishra

Besha is a Sanskrit word, which means dress, costume or attire. Everyday from the 'Mangala Alati' till 'Ratri Pahuda', the deities on the 'Ratnavedi' of Shree Jagannath Temple, Puri are adorned with cotton and silken fabrics, gold ornaments studded with precious stones, flowers of several kinds and other leaves and herbs like *Tulasi*, *Dayana*, *Marua* etc. Sandal paste, camphor and at times precious musk are being used in the daily and periodical rituals.

Cotton & Silken clothes include *Tadapa*, *Uttariya*, *Paharana*, *Phuta*, *Srikapada*, *Baralagi Pata*, *Srimukhabala*, *Chadara*, *Gita Govinda Pata* etc. Garlands and other floral ornaments namely *Adharmala*, *Chandrika*, *Gava*, *Alaka*, *Karapallava*, *Hruda Padaka*, *Kaustubha Padaka*, *Guna*, *Makara Kundala*, *Jhumpa*, *Tilaka*, *Kundala*, *Tadagi*, *Nakuasi*, *Sripayara Mala* etc. are made out of prescribed types of flowers, leaves of *Tulasi* (holy basil), *Panasa* (jackfruit) etc.

The rituals of the Lord is based on anthropomorphic equation, where worshipped Gods are treated like human. Whether it is waking up in the morning, taking an afternoon nap; or resting at night after dinner; the rites are modeled in a humanitarian way. It is stated that, the images change their clothes and wear different kinds of ornaments as many as eight times during a normal day.

There are specific categories of servitors in the temple, who are experts in cladding the deities in particular types of Besha. Three types of servitors, namely *Puspalaka* (Singhari), *Khuntia* and *Changeda Mekap* are entrusted with the responsibility of daily decoration or Beshas of the deities. But *Palia Puspalaks* are to decorate the deities on every occasion.

The deities are mainly embellished in three ways; "*Bastra Singhar*", "*Puspa Singhar*" & "*Alankar Singhar*". Except on the festive occasions they are attired in the '*Bastra Singhar*' and '*Puspa Singhar*' patterns.

DAILY BESHAS

Abakasha or Tadapa Uttari Besha :

Abakasha means the brushing of teeth and bathing rituals of the deities. This Besha is done everyday immediately after Mangala Alati. The clothes, which are worn by the Deities for this purpose are known as '*Tadapa*' and '*Uttariya*'.





Sadha Besha :

Everyday the three deities are dressed with following types of coloured *Baralagi Pata* (silken cloths) from Sunday to Saturday. The colour represents the colour of the planets.

Sunday	- Red cloth
Monday	- Whitish cloth decorated with black spots.
Tuesday	- Cloths mixed with five colours (Pancharangi)
Wednesday	- Sky blue colour cloth.
Thursday	- Yellow cloths.
Friday	- White cloths.
Saturday	- Violet colour.

Bada Singhar Besha :

The most important decoration of the day is the Bada Singhara Besha. It is done every night before the *Ratri Pahuda* (last ritual). Bada

leaves. The deities wear silken clothes called 'Khandua'. An extract from the famous Sanskrit verses of 'Gita Govinda' composed by the renowned poet Jayadeva is woven in the 'Khandua' clothes.

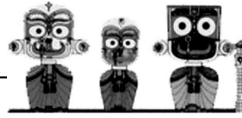
The head is covered with a cloth called *Srikapada* (cloth for the head). They are adorned with Karapallava (hands). Padaka (circular lotus like decoration with flowers). This is a very attractive Besha and that till the following morning Mangala Alati is offered to the deities they remain attired in this besha. Seeing the deities in this beautiful decoration is believed to be very auspicious.

Since 'Bada Singhara-costume' is associated with the bed time and relates to sleep & slumber the deities are served with all cool ingredients. Sleep does not come easily without coolness of the body. That is why sandal wood paste is smeared on the holy bodies of the three deities.

Puspalak (Singhari) ascends the pyramid ladder (Katha Ghoda, length 6 feet breadth 1.5 feet and height 2.5 feet) and adorns the heads of the Lord. Palia Puspalak Sevaks tie on to the heads the clothes called 'Srikapada', put flower ornaments like 'Alaka' on the face with 'Kundal' and 'Chandrika' etc. In their particular costume a laterally multifolded saree is stuck on to each. The floral ornaments like 'Nakuasi' & 'Nakachana' are put on the noses and 'Adharmala' are made to be hung around the arms. Below this, another garland hangs which is called 'Chausaramala'. Three huge attractive lockets called as 'Hruda Padaka' are stuck to the middle of the chest of three deities. The Puspalaka having completed the embellishment, through flowers, sprays camphor powder on them. In the navels 'Nakha Tulasi' (a mixture of crusted Tulasi leaves and camphor) is pasted.



Singhara Besha is usually made up of different types of floral ornaments & Gita Govinda Khandua Pata (silken clothes set). Deities are decorated with floral ornaments like *Adhara*, *Jhumpa*, *Chandrika*, *Tilaka*, *Hruda Padaka*, *Kara Pallav*, *Guna*, *Gava* and a number of garlands; some of these are inter-mixed with Tulsi



The devotees wait eagerly late in the night to watch this costume-based institution. This eagerness of the devotees and their pious desire and love have effected a bond, a bridge between man and God; between worshippers and the worshipped over the centuries.

Costumes on various festival occasion :

During the celebration of different festivals, the deities change their dresses and put on different categories of ceremonial costumes or dresses according to the nature of the festival. The Beshas are indeed, an important aspect of the festival, which draws large crowd.

Lord Shree Jagannatha has generally been identified with Lord Bishnu. But on certain particular festive occasions, the deities are decorated with different masquerades such as Gajanana Besha, Nagarjun Besha, Padma Besha, Trivikram Besha, Kaliyadalan Besha, Gajauddharana Besha, Radha Damodar Besha etc. It is so because Jagannatha culture encompasses within itself various cults such as Vaishnavism, Shakta-cult, Saivism, Ganapatya cult and the tribal forms of worship. As such, the Beshas of Lord Shree Jagannatha symbolise a sort of religious and cultural synthesis, hence the three deities are decorated in such a way as to satisfy the spiritual aspiration of different sects, groups and sub-groups. These Beshas are mainly related to Lilas of Krushna, Rama, Baman, Ganesh etc.

Some important festive Beshas of the Deities are mentioned below.

Chandana Besha :

The word 'Chandana' means sandal wood, the sweet-scented paste of which is smeared on the divine body of the deities in the month of Baishakha and Jyeshtha, spreading over 42 days during Chandana Yatra beginning from

Akshaya Trutiya Tithi (third day of bright fortnight of Baishakha).

Gajanana or Hati Besha :

The annual cycle of festivals of Shree Jagannath Temple begins with the Snana Yatra (the bathing ceremony) which takes place on the full-moon day of Jyeshtha (May-June). Gajanana or Hati Besha is done on the occasion of Snana Yatra.



On the Snana Purnima day, the deities are taken out to the *Snana Vedi* (the bathing platform). After the ceremonial bath, the deities are dressed like Gajanana which is locally known as Hati Besha. Since it is a general practice among the Hindus that Lord Ganesh is worshipped at the beginning of every religious rite, Lord Shri Jagannatha is decorated as Ganesh during His first annual Yatra. It is also stated that He is dressed as Ganesh to satisfy the followers of the Ganapatya sect.

According to *Dardhyata Bhakti*, one Ganapati Bhatta, a devotee of Ganesh, who had come from Karnataka, was disappointed not to see the Ganapati image on the bathing platform. To satisfy the religious sentiment of this devotee, to the surprise of all the assembled, the Lord appeared with the mask of pachyderm. Since that day, the Gajanana or Hati Besha of the deities is being donned on the day of Jyeshtha Purnima.



This Besha is chiefly conducted by the Palia Puspalak, Khuntia, Mekap & Daitapatis on this day. Lord Shree Jagannath and Balabhadra assume Gajanana Besha. The Raghav Das Matha and Gopaltirtha Matha respectively supply the above Besha materials as per prolonged tradition.

Pilgrims and general public are allowed to go upto the limits of Snana Mandap to have a Darshan of attractive Gajanana Besha of the deities without paying any fee during 'Sahana Mela' period.

Padma Besha :

Any Saturday or Wednesday between the new moon day of the month of Magha and Basanta Panchami is chosen for the Padma Besha. It is made during the 'Bada Singhara' ritual at night and the deities remain with the Besha throughout the night. This Besha takes place to perpetuate the legendary memory of a devotee, who had brought the lotus flowers from a very long distance to decorate the God.

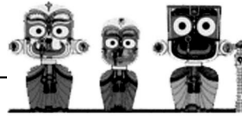


The big petals of lotus adorn the faces of the deities in the shape of a disc. Shree Balabhadra and Shree Jagannatha hold lotus buds in their hands. Three triangular crowns made up of lace (crepe) and cloth are decorated with innumerable lotus flowers. Now-a-days flowers made of lace are used instead of natural flowers. It is interesting to note that four swans are projected in this Besha

and are seen with the lotus stalks. Perhaps the addition of the swans with the lotus stalks has been made, so that the Besha would appear more lively.

There is an interesting episode related to this Besha. As the story follows-long long ago there was a devotee named Manohar Das, living in the village Shahpur on the banks of the sacred river Rishikulya. With a strong desire to have a darshan of the Lords, Manohar started his journey by walking from the distant village to Shreekshestra Puri. He brought with him a basket full of lotus flowers covered with a towel (gamuchha). In course of his long journey he came across a number of tanks. At every tank he kept some new flowers on the basket and poured water on the old ones to make them fresh. At last he reached Shreekshestra and halted at Bada Chhata Matha, just adjacent to the Lions' Gate of Sreemandir. The trouble of the long & painful journey could not deter him for his lofty hope that he would offer the flowers to the Lord which enlivened his spirit.

With that simple faith and devotion he entered inside the temple. The priests of the temple saw the pitiable condition of the old man. They asked him about the thing he kept in the basket covering a towel. He showed them the flowers which were stale and stinking by that time. The priests threw the rotten flowers in the kitchen drain of the Temple and beat him cruelly for his madness. Due to severe injury and mental shock Manohar Das fell down on the ground and became unconscious. In the night the dwellers of Bada Chhata Matha brought him back and put him to rest. Lord Shree Jagannath appeared in the dream of the ruling king at night and asked him to go immediately to Manohar and consider the matter with all kindness. The king called the Rajguru and explained the theme of the dream.



The Rajguru took Manohar inside the Temple; with much care collected the thrown away flowers and adorned the deities with those flowers as to fulfill the wish of Manohar.

Surprisingly those flowers looked bright pink and emanated divine and sweet fragrance. The blessing of the Lord to *Bhakta* Manohar could be heard from the void.

To perpetuate this incident Padma Besha is being done every year during the said period. As per tradition the Besha materials are being provided by the Bada Chhata Matha. The Matha also offers Khiri (porridge) which is called Padma Besha Khiri and is being distributed among the Sevaks, employees of the Temple and disciples of the Matha the following day.

Suna (Gold) Besha :

The famous Suna (gold) Besha takes place on *Asadha* Sukla Ekadasi Tithi (the 11th day of the bright fortnight in *Asadha*) when the deities are in Their respective chariots in front of the Lions Gate of Shree Jagannatha Temple on



their return journey from Car Festival. This Besha is also known as 'Bada Tadhau Besha'. The deities are decorated with various types of gold ornaments like gold diadems, hands and feet made of gold. Lord Shree Jagannath holds a gold Chakra (disc) in His right hand and a silver conch

in the left hand. Lord Shree Balabhadra wields a golden plough in His left hand, a gold mace in His right hand.

This Besha is also done on the Tithis like Vijaya Dasami (Dasahara), Kartika Purnima, Dola Purnima and Pousa Purnima (Pushyabhiseka). The Palia Puspalak, Bhitarchha Mohapatra, Talichha Mohapatra, Daitapatis, Khuntia and Mekap Sevaks are involved to decorate this gorgeously Besha on the chariots. Lakhs of devotees irrespective of caste, creed and religion have a chance for darshan of the above Besha on the chariots during evening hours.

Banabhoji Besha :

Since Lord Shree Jagannatha has been identified with Krushna, incidents connected with the life of the latter have been inseparably associated with Shree Jagannatha. The birthday of Lord Krushna is celebrated on the 8th day of the dark fortnight of Bhadraba. Nandotsav is observed from the day following onwards and certain rituals relating to Krushna Lila, like Banabhoji, Kolibika, Bakasura and Aghasura Badha, Kaliyadalan, Dhenuka and Pralambasura Badha are also celebrated for some days.

Banabhoji Besha is done on the 10th day of the dark fortnight of Bhadrab. The deities are dressed like cowherd boys, as if they are going to attend a picnic.

Kaliyadalana Besha :

As per the Puranic lores, Kaliya, the venomous serpent (Vipor) living on the banks of Yamuna was a source of great danger to the populace and Krushna had killed it. To remind this incident this Besha takes place on Bhadraba Krushna Ekadasi Tithi (the 11th day of the dark fortnight in Bhadraba). Lord Shree Jagannath is dressed like Krushna killing the Kaliya serpent. The actual scene of killing the demon-like snake



is also dramatised in the sacred tank of Markanda alongwith characters enacting the scene.

Pralambasura Badha Besha :

It is done on Bhadraba Krushna Dwadasi Tithi (the 12th day of the dark fortnight in Bhadraba).

A demon, Pralamba by name, was killed by Balaram, the elder brother of Krushna. So Balabhadra wears this Besha in the month of Bhadraba.

Krusna Balaram Besha :

This Besha is done on Bhadraba Krushna Trayodasi Tithi (the 13th day of the dark fortnight in Bhadraba). In this Besha Shree Jagannatha & Shree Balabhadra are dressed like Lord Krushna & Lord Balaram. This Besha attests the deep impact of Krushna cult in the Shri Jagannath Temple. Previously a Besha known as 'Giri Gobardhana' was done in the Temple by the famous Bada Odia Matha. For some reason this Besha has been discontinued and Krushna Balaram Besha is introduced in its place. One Zamindar of Choudhury Bazaar, Cuttack has provided the entire cost of the above Besha materials.

Baman Besha :

On Bhadraba Sukla Dwadasi Tithi (the 12th day of the bright fortnight in Bhadraba), Shri Jagannatha is dressed as like Bamana the incarnation of Bishnu. Notably, Baman is the fifth incarnation of Lord Bishnu. According to the Puranic story, Bishnu had appeared in the form of a Bamana (dwarf) and through his ingenuity, outwitted the famous demon king Bali and pushed him down to the subterranean with his foot.

Raja Besha :

This Besha takes place on Vijaya Dashami Tithi (Dasahara) in the month of Aswina.

The word Raja means the 'king'. Hence, this Besha denotes the dress of a sovereign. Jagannatha was regarded as the King of Odisha since the rule of Ganga dynasty and this Besha of Shree Jagannatha continues from those days.

Radha-Damodar Besha :

The auspicious Radha Damodar Besha of the deities in Shree Jagannath Temple is being held every year from the 11th day of bright fortnight of Aswina to the 10th day of bright fortnight of Kartika. It is ascertained from the mythology that



Akrura, on his way to Mathura, has witnessed this Radha Damodar Besha while taking bath in the river Yamuna. It is noteworthy that this attractive besha is being performed during the entire period in the month of Karttika. Late Sadasiba Rathasharma, an eminent research-scholar of Sreemandir has mentioned in his book "Sri Jagannath Besha Rahashya" that this Besha has been introduced since 12th century. During the 12th century and after that "Radha" became famous throughout India after being made a female protagonist in Gitagovinda written by Jayadev. The depiction of Radha was widely published and circulated through the literary works of poet Jayadeva of Odisha, Chandi Das of Bengal and Vidyapati of Mithila. Radha was worshipped as "Devi" by Bishnuswami, Nimbarka and Sri Chaitanya.



Others point out that this Besha has been introduced in Shreemandir since 16th century, i.e. during the arrival of Srīchaitanya in Puri. According to Srīchaitanya, Shree Jagannath is a composite figure of Shree Radha and Sri Krishna. This spirit has been revealed in Radha Damodar Besha. In the opinion of many research scholars, the *nitis* and Beshas based on the performance of Shreekrishna were introduced in Shreemandir by Gajapati Purusottam Dev. But it is presumed that the Laxminarayan Besha of Lord Jagannath has started from the ancient time i.e. by the end of 12th century or at the beginning of 13th century. Particularly it is ascertained that *Thiakia Besha*, *Bankachuda Besha*, *Dalikia Besha*, *Adikia Besha* and *Raja Beshas* of the deities were introduced during the sojourn of Shri Nimbarkacharya at Sreekshetra, Puri, i.e. during the period from the 11th day of the bright fortnight of Karttika till the fullmoon day.

It is described in the Record of Rights and at Sl.No. 22(a) of the list of other festivals of Srimandir that all *Nitis*, *Beshas*, *Bhogas* as well as *Vrata* for the month of Karttik start from the 11th day of bright fortnight of Aswina. The offering of lamp (dipa) and Avakasha rituals are held at the dawn and then Gopalballav Bhoga is offered to the deities just after the Radha Damodar Besha. Then the Sakal *Dhupa* (morning bhoga) is offered to the deities and after that sprinkling of water is done. The items for *Baladhupa* are brought up by the Sevakas concerned and are offered to the Deities. Lamp offering is also made after the Bala Dhupa.

The Radha-Damodar Besha of the deities which starts from 11th day of bright fortnight of Aswina continues upto the 10th day of bright fortnight of Karttika.

In Radhadamodar Besha, Lord Shree Jagannath and Lord Shree Balabhadra put on

“Trikachha”. They also hold a pair of golden “Nalibhuja” in their hands. The “Chula” made out of bamboo and cloths is placed on the “Trimundi” and the Chandrika placed in the Chula looks very descent. The Deities also put on different types of golden ornaments such as *Ear-Rings* on the ears, *Odiani* on their waist and *Tadagi*, *Chandra*, *Surya*, *Chita* etc. on their heads. They also put on ornaments made up of flowers and different types of clothes such as ‘*Pata*’, ‘*Phuta*’, ‘*Srikapada*’, ‘*Paharana*’, ‘*Bali*’, ‘*Adharabala*’, & ‘*Uttaria*’ etc.

List of Golden Ornaments used in Radha-Damodar Besha :

- | | | |
|----------------------|-----|------------------------------------|
| 1. Golden necklace | - 3 | (Balabhadra, Subhadra & Jagannath) |
| 2. Odiani | - 3 | -do- |
| 3. Chandra Surya | - 2 | (Balabhadra, Jagannath) |
| 4. Chandrika | - 2 | -do- |
| 5. Tilaka | - 2 | -do- |
| 6. Nalibhuja | - 4 | -do- |
| 7. Kundala (Earring) | - 4 | -do- |
| 8. Tadagi | - 2 | (Subhadra) |

This auspicious Radha-Damodar Besha of the Jews on the Ratnasimhasana looks really splendid, for the deities put on different types of ‘*Pata*’ (silken clothes) and Golden ornaments. Previously only ‘*Ballav*’ ‘*Sakala Dhupa*’ was held in this Besha. In subsequent period another Bhoga namely ‘*Baladhupa*’ was added to this Besha.

Pilgrims as well as devotees in thousand who observe the Karttika Vrata remain present in Shreemandir to witness this blissful Radha-Damodar Besha of the Jews.



Harihara Besha :

During the time span of the Radha-Damodar Besha of Shree Jagannatha on each Monday, Harihara Besha of Lord Shree Balabhadra is done for a fortnight, i.e. from the darkmoon day till the fullmoon day. In this Besha, half of the body of Balabhadra looks blackish while the other half looks whitish, which connotes that one half of His body is *Bishnu* and the other half is *Siba* (Hara).

Lakshmi-Narayana Besha :

This besha is also known as ‘Thiakia Besha’. It is done on the 11th day of the bright fortnight of Karttika. It is stated that the worship of Lakshmi and Narayana has gained popularity in Jagannatha consciousness, since the visit of Ramanuja, the great religious preacher to this holy land of Shreekshestra Puri.

Bankachuda Besha :

It is done on Karttika Sukla Dwadasi Tithi (the 12th day of the bright fortnight in Karttika). This is similar to that of Lakshmi-Narayan Besha with addition of golden headgear.

Adakia Besha :

This Besha is also known as ‘Tribikram Besha’. It is done on Karttika Sukla Trayodasi (the 13th day of the bright fortnight in Karttika).

Dalikia Besha :

This Besha is done on Karttika Sukla Chaturdasi tithi (the 14th day of the bright fortnight of Karttika). This is also known as Lakshmi-Nrushingha Besha. The very name of the decoration indicates that the powerful cult of Nrusimha was given due recognition and importance in Shree Jagannatha Temple, Puri.

Nagarjuna Besha :

This Besha takes place in such years in which there are six days of ‘Panchaka’ in lieu of 5 in the month of Karttika. On that occasion Shree Jagannath and Shree Balabhadra are dressed like Nagarjuna (a military general) on this extra day.



In the recent past this Besha solemnized on 16.11.1994. The previous four such dates were 26.11.1966, 16.11.1967, 3.11.1968 and 26.11.1993.

Raja Rajeswar Besha :

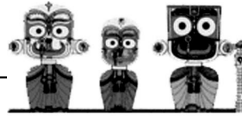
This Besha takes place on Karttika Purnima Tithi (fullmoon day of Karttika). Large numbers of devotees are allowed to go up to Ratnasinghasan and have a darshan of the above gorgeous Besha of the Lords and be blessed themselves.

Ghodalagi Besha :

Ghodalagi means specially designed winter dresses for the deities installed at “Ratnasinghasan”. During the period from the 6th day of the bright fortnight of Margasira to the 5th day of the bright fortnight of Magha (Basanta Panchami Tithi), the deities wear winter clothes.

Jamalagi Besha :

From Basanta Panchami to Dola Purnima (fullmoon day of Chaitra), the Deities wear modified winter dress known as ‘Jamalagi Besha’.



Sraddha Besha :

Shree Jagannatha puts on this Besha in the month of Margasira for three days during 'Deva Dipabali' occasion. Sraddha means the offerings made out of love to expired forefathers. Such rites observed for the departed souls (parents and fore fathers) are called Sraddha. In the month of Margasira, Shree Jagannath performs the Sraddha in favour of Nanda, Basudeva and Dasaratha. We know that Bishnu was born as the eldest son of Dasaratha, the king of Ayodhya and was named Ramachandra. Again in the Dwapara Yuga, His birth took place as the son of Basudeva in a prison in Mathura, whence he was mysteriously taken out and delivered to Nanda, the king of Braja, who nourished Him like his own son and came to be known as the second father of Krushna. In this Sraddha Besha, special rites are observed in the temple for three days. Bada Odia Matha is supplying the Sraddha materials to the Temple as per tradition. The deities wear white clothes on this occasion.

Chacheri Besha :

From the 10th day of the bright fortnight of Phalguna to the fullmoon day except the 14th day, this Besha takes place. According to the age-old tradition prevailing all over India, people play with coloured powder (Phagu) and color-smear friends and relatives. Shree Jagannath is the best representative of the people and He is also shown as sharing the experiences of the people by playing with rosy red powder (known as Phagu/Abira).

Gaja Uddharana Besha :

The famous Gaja Uddharana Besha is done on Magha Purnima tithi (the fullmoon day of Magha). This Besha depicts an epic story as to how Lord Bishnu saved a helpless elephant from the clutches of a crocodile. In the time of yore an elephant was attacked by a ferocious

crocodile. Finding no other way to save his life, this animal implored the mercy of Bishnu. Its sincere prayers immediately moved Bishnu to compassion and He hurled His disc to cut the attacking alligator into pieces.

Shree Jagannatha, who is identified with Bishnu, wears this Besha to inspire a sense of devotion to the grace of God.

The total expenditure in connection with preparation of this Besha was being given by late Ila Panda, a renowned Industrialist of Odisha for the last 28 years. In this Besha, the fooding is offered to the deities and distributed to the Sevaks of the temple and donor concerned.

Raghunatha Besha :

This Besha is observed in the month of Chaitra (March-April). In this Besha, Lord Shree Jagannatha is dressed like ShreeRama and holds a bow and an arrow. Laxman, Bharat, Satrugan,



Hanuman and other figures made out of solapith and wooden twigs are displayed on the Ratnasinghashan. It is observed in remembrance of ShreeRama, who is an incarnation of Lord Bishnu. This Besha has been discontinued since last hundred years. The eventual Raghunath Besha of the deities was held in 19th century in the year 1805.



Besides these Beshas, there are also a number of other Beshas observed in the Srimandir. While all Beshas are solemnized inside the Temple, only three Beshas i.e. Suna (Gold) Besha, Abakash Besha, Badasinghara Besha takes place outside the Temple during Ratha Yatra period.

Lord Shree Jagannatha as the symbol of integration of various sects of Sanatana Dharma is indicated from the above facts and considering the variety of costumes and the symbolic occasion for putting on such mosaic of attire.

The Indian Names of the months and their corresponding English Names

1. Vaisakha - April-May
2. Jyestha - May-June

3. Ashadha - June-July
4. Shravana - July-August
5. Bhadraba - August-September
6. Aswina - September-October
7. Karttika - October-November
8. Margasira - November-December
9. Pousha - December-January
10. Magha - January-February
11. Phalguna - February-March
12. Chaitra - March-April

Beshas (Festive Dresses)

1. *Ganesh Besha* : On the Snana Purnima day the deities are dressed as Ganesh on the Snana Vedi. This is also called Hati Besha
2. *Suna Besha* : The Deities are dressed in gold in the car on the 11th day of the bright fortnight of Asadha after the Return Car Festival is over. Suna Besha is also done on some other occasions.
3. *Bana Bhoji Besha, Kaliyadalana Besha, Pralambasura Badha Besha, Krushna, Balaram Besha* : On the 10th, 11th, 12th and 13th day of the dark fortnight of Bhadrab respectively.
4. *Raja Besha* : On the 10th day of the bright fortnight of Aswina.
5. *Radha-Damodar Besha* : From the 11th day of the bright fortnight of Aswina to the 10th day of the bright fortnight of Karttika.
6. *Lakshmi Narayan (Thiakia) Besha, Bankachuda (Baman) Besha, Tribikram (Adakia) Besha, Nrusingha (Dalikia) Besha, Lakshmi Narayan (Raja Rajeswar) Besha, Nagarjun (Parasuram) Besha* : On the 11th, 12th, 13th, 14th and full moon day of the Karttika respectively.



- Nagarjun (Parasuram) Besha* : On the 13th or 14th day of the bright fortnight of Kartika. This festive dressing of the Lord is occasionally done.
- 7. Sadha Besha or Ghodalagi Besha** : From Odhan Sasthi to Basanta Panchami in the months of Margasira and Pousha.
- 8. Jamalagi Besha** : From Basanta Panchami to Dola.
- 9. Padma Besha** : On any Saturday or Wednesday between the new moon day of Magha and Basanta Panchami.
- 10. Gaja Uddharan Besha** : On the full moon day of Magha.
- 11. Chacheri Besha** : From the 10th day of the bright fortnight of Phalguna to the full moon day except the 14th day.
- 12. Chandanlagi Besha** : For 42 days starting from the Akshaya Trutiya day i.e. the 3rd day of the bright fortnight of Baisakha.

(Source : District Gazetteer, Puri, Page-833/834)

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Bhaskar Mishra, Deputy Administrator,
Shree Jagannath Temple, Puri.





Shree Jagannath Culture in Yogic Ethics

Dr. Ramakanta Kar

Indian Yogic system has reached its culmination in the unique culture of Lord Jagannath and this in its turn is rooted in what may be called as Purusottama consciousness otherwise known as Shree Jagannath consciousness. Shree Jagannath cult comprehends everything divine and transcends all limitations of caste, creed, colour, religion and race just as the oceanic tradition of Indian Yogic culture. Although the devotees belong to different religious disciplines and follow their typical ecclesiastical practices; Shree Jagannath cult promises them all a shadow of religious cover under all embracing the no more cultures of Purusottama, Parambrahma and Paramatma.

In the temple of Puri, Lord Jagannath is worshipped as Lord Vishnu, the remover of sins and giver of Mukti or salvation. So Lord is worshipped as Yogiraj and He is seated on Ratnasimhasana in Samadhi stage like Buddha. Lord Jagannath symbolises Paramatma (The Supreme) and His devotees are symbolised as Jivatma (self). So the union of Lord Jagannath and His devotees is the ideal state of highest realization. In Yogashastra, the definition of Yoga is mentioned as :

“Jivatma Parmatmanoh Sanjogah Yoga ityuchyate”

In the Patanjali Yogasutram, Yogi Maharshi Patanjali has mostly defined as “Yogaschittabrutinirodhah” that means Yoga is the process which keeps the mind quiet, thoughtless and silent. Yoga teaches us how to keep the

instruments of the soul that is physique and the vital to the strong, healthy and affective. Natural body can be kept by natural process, this is the fundamental base of Indian Yoga. This is the age old realized truth of our Indian Yogic culture. Shree Jagannath culture also contains every aspects of this vagic ethics in its fold. So an aspiration of Shree Jagannath culture can get every benefit of the greatest Yogic culture of Indian soil. In the temple of Lord, Tulasi Prasada is taken in empty stomach, cures Tonsil, Cold and Asthma etc. and also works as a strong preventive for different diseases. Arati of Lord helps for proper digestion of devotees. The bathing water, after the bath of Garuda. the bearer of Lord Vishnu, situated in front of Lord Jagannath on a pillar in Jagamohan, works as a medicinal dose for the Fever. Chandana (Sandal) in the temple cures small pox, measles etc. These are the natural treatments granted to the devotees of the Lord. Meditation in Yoga gives mental peace, mental wisdom, mental concentration and ability to be free from sinful thoughts and feelings. Similarly Shree Jagannath cult also gives mental peace and concentration when a devotee sits on Nishatala, a place in front of the temple of Shree Sakhigopal in Srimandira premises, where open air of the environment touches the body of the devotees, when a devotee compares with the Satwik customs and naked ugly sexual postures in the architectures around the temple. At that time his mind completely achieves Satwik thoughts and filled with real realisation. These statues also



symbolize the world of ever virtue and vices. This is necessary to know what is the Apra world of Maya and Satwik, Rajasika and Tamasika beings and to the Lord Purusottam, the trigunatita of Supreme consciousness of Paratparaloka. This is also Yogic method, which is an ideal and scientific method to understand the illusion of the world and to know the highest world of cosmic consciousness. This naturalistic thoughts with the knife of devotion or Bhakti Yoga.

Shree Jagannath cult teaches us to be free from every attachment and greed for food and the Lord being served 56 pauties of Bhogas, does not keep himself attached to any such material objects of enjoyment. He is Bhabagrahi not Bastugrahi as He stops His mouth. This is the example of complete dedication and a part of Yogic activities. The big and opened round eyes of Lord speaks to the world that one conscious to save the world and the devotees through perfect Laya Yoga, thus the Lord teaches us to remain in such a conscious state throughout day and night.

Shree Jagannath is as Pranava Omkar Purusha. Pranava is a set of five elements as Dandakam, Kundali, Tarakam, Ardhamatra and Vindu. These five elements are imagined as Shree Jagannath, Shree Balabhadra, Mother Subhadra, Shree Sudarsana and Ratnasimhasana respectively. Omkar also a set of three main elements are A, U & M. These three elements mean the name of Trinity, Brahma, Vishnu and Maheswara. So it is mostly mentioned in Sanskrit Shastras.

*“Akare liyate Brahma Ukare liyate Harih
Makare liyate Rudra Pranava tu prakashyate”*

A means lower region (Brahma or Subhadra), U means higher region or heaven (Vishnu or Shree Jagannath) and M means middle region or earth (Shiva or Balabhadra). Subhadra, is a power Paramatma or Shree Jagannath, Who unite Jiva on earth or middle region with Param (Sri Jagannath). So Subhadra is called as

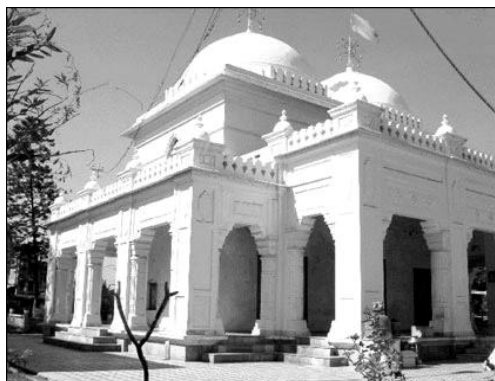
Yogamaya. From the lower region Subhadra awakes Kundalini in sleeping position on Muladhara Chakra on the earth and on the head of Balabhadra towards the state of heaven (Sahasra) or Shree Jagannath, there is the state of salvation. So Srikshetra or land of Lord is sacred and land of Paritrana or emancipation. In Yogic Shastra when Kundalini Shakti (Serpentine Power) of a human being leads towards “Sahasrara” (State of heaven), then the person becomes super conscious if it is activated through practice or Sadhana. In our body, there are three main nerves called as IDA, PINGALA, SUSHUMNA and other sharp nerves are functioning in our astral body. When Kundalini Shakti (Cerebro-spine-fluid) rises and leads towards Sahasrara (The Pineal Gland), then the divine power of that person is developed and he becomes cosmic conscious and at last he attains salvation. According to this Yogic and scientific views it is proved that Shree Jagannath is the giver of salvation. There is a verse in Sanskrit Shastra.

*“Idarupi Jagannathah Balabhadrastu Pingala
Sushumna Subhadra Mata Yogamaya prakirtita”*

Infinite energy is at the disposal of men if he knows how to get it and this is a part of the Science of Yoga. The sacred land, where there are faculties to unite self with the Supreme and devotee with the Lord and where there are status of Shree Jagannath, Balabhadra and Subhadra pour influence of their own ideology on the millions of their devotees, that land is called as Srikshetra or Yogapitha.

So Shree Jagannath is the Supreme and His land is super and sacred, a paradise of beauty, a heaven of peace and tranquility. In this circumstances, we all should go down heads on the lotus feet of Shree Jagannath or Lord of the Universe to prosper in our lives.

Dr. Ramakanta Kar, State President, Nikhil Utkal Brahman Mahasabha, Puri.



Govindajee Temple, Manipur

Jagannath Cult in North - East India

Prof. Byomakesh Tripathy

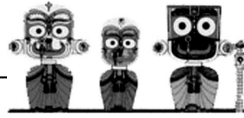
Dr. Prabhas Kumar Singh

The renowned temple of Purushottama Jagannath at Puri, Odisha, is one of the sacred centers of India, which attracts pilgrims and devotees from every part of India. With the erection of new Jagannath temples in different parts of India, the cult of Jagannath is assuming Pan-Indian popularity and the Rath (chariot) Festival has almost become a national festival. Studies are revealing that Jagannath, Lord of the Universe has been worshipped not only in Odisha but also in other parts of India since medieval times. Historical sources in the form of literature, epigraphs, sculptural art, paintings, monuments, folk art and folk traditions provide indications of the worship of Jagannath ever since the early medieval period. The geographical unit of north-eastern India, which consisted of three independent states like Assam, Manipur, Tripura, and some tribal area, before 1947 AD, has had a long tradition of the cult of Jagannath and this is well attested by literary as well as archaeological evidences.

Jagannath Cult in Assam :

The State of Assam, earlier known as Pragjyotisha and Kamarupa, had close contact with Kalinga (Odisha) at least from the early historical period, which facilitated some socio-cultural exchanges. It is not certain as to when

and how the Jagannath cult became popular in Assam. However an analysis of the Kalika Purana, which was composed in Assam in or around the 8th -9th century AD. leads one to understand that at the time of the compilation of this text, Jagannath was already a known deity. The Kalika Purana, considered to be the earliest literary document of Assam glorifying the Jagannath cult, mentions that the first Brahmanical Tantric Pitha in India originated and developed in Odradesa (Odisha), where the goddess resides in the form of Odresvari Katyayani and Her consort as Odrasa Jagannath. The Yogini Tantra, another Tantric text of Kamarupa, of the 16th century A.D. while mentioning the greatness of Jagannath, attempts to link the celebrated Hayagriva Pitha of Kamarupa with that of Jagannath at Puri. The work provides an account of the origin of the stone image of Hayagriva Madhava, the celebrated Vaishnava Pitha of Assam in the light of the story of the wooden images of Jagannath, Balabhadra and Subhadra of the great temple of Puri as recounted in the Brahma Purana. The text recounts how King Indradyumna of Odisha, came across, in accordance with a dream, a big nameless tree, which was floating by the seashore and he made seven pieces of the log; two pieces of wood were taken to Kamarupa to prepare images of Vishnu



and still another piece to Manikuta, to be converted into an image of Hayagriva Madhava. The Assamese work, Manikuta of 1680AD. repeats the same tale. In fact the system of worship and various Mantras of Hayagriva worship recorded in the final chapter of the Yogini Tantra, are based on or are copies of the code Jagannath as recounted in the Brahma Purana. Besides, those in the charge of the administration of the Hayagriva Madhava temple have tried to keep the traditional similarity between their temple and the Jagannath temple at Puri. The Buranjis, the traditional historical literature of medieval Assam, while providing some insights into the Assam-Odisha relations, throw light on the Jagannath Cult in Assam. One Assam Buranjis, written by Harkanta Sadar Amin, states that the Ahom king, Suhungmung or Swarganarayana, (c.1497-1539AD) deputed one Chankham Ghar Sandikai as head of a delegation to proceed to the Jagannath Thakur (Puri) for worship and for constructing a tank for the deity. It is recorded that on behalf of the king, the pilgrim offered to the deity, a gem, which they had collected from a cobra at Suryapahar, situated in the modern Goalpara district of Assam. The chronicle further mentions that the Ahom king had provided two hundred gold coins to the deity, Jagannath, and the remaining forty to the king of Odisha. The text throws some light on the management system of the Jagannath temple and states that both the king as well as the people of Odisha were the subjects of the Lord. The chronicle further mentions that the visit to Jagannath Kshetra was arranged through Vikramisena, the then king of Odisha. Chronologically the contemporary of the Ahom king Suhungmung in Odisha was Prataprudra Deva (1497-1533AD) the Gajapati ruler of Odisha, who was probably referred to as Vikramisena in the Ahom Buranji. This story has been attested by another Buranji known as Purani

Asam Buranji said to have compiled in latter part of the 17 century AD.

A mention has been made of Lord Jagannath in the biographical literature of Mahapurusha Shankaradeva, the great reformer of medieval Assam. Shankaradeva is said to have visited the Jagannath Dham, Puri, twice: once in 1490 AD and again in 1550 A.D. In those days, the Jagannath Kshetra was the seat of Vaishnava inspiration. It is said that while staying at Puri, Shankaradeva used to read and explain the Brahma Purana which centered around the cult of Jagannath, to the priests of the deity and other people. Aniruddha Kayastha, a Vaishnavite writer of the 17th century has beautifully described Shankaradeva's visit to Puri where he is said to have served the feet of Lord Jagannath and returned to his native place (Assam) after receiving ajanya or divine orders. Ramnanda Dvija, a biographer of Shankaradeva further states that once he visited the temple of Jagannath, Shankaradeva resolved not to bow his head to any other deity. It is also mentioned how at the bidding of the Lord, one Brahmin from Puri named Jagdish Mishra, came to Assam to hand over a copy of Bhagavata Purana to Shankaradeva. The Vaishnava literature Kathaguruchitra corroborates the fact and tells us how after having receiving the Bhagavata Purana, Shankar praised Lord Jagannath in twenty one Kirtanas. The Uresavarnana section which seems to be the earliest Kirtanas of Shankaradeva, describes the mythological origin of Jagannath, Balabhadra and Subhadra, besides describing the story of the legendary king Indradyumna, and the installation of the three deities at Puri. The twenty first Kirtana speaks of the results that accrue from singing the glory of Lord Jagannath and taking Mahaprasada. Daityari Thakur, another biographer mentions how at Shankaradeva's



instruction, an image of Jagannath was made by one Karala Badhari, an artisan and was installed at Dhuwahat. The praise of Lord Jagannath is reflected in the writings of Shankaradeva. Specifically in Ajamil Upakhyana, Anadipataka and Sansara Chakra, another work, entitled Ghunucha Kirtana, composed by the famous medieval Assamese poet Sridharakandli of the 16th century AD made people familiar with the episodes of the life of Jagannath. There is no doubt that Shankaradeva had a major role in popularizing the cult of Jagannath in medieval Assam.

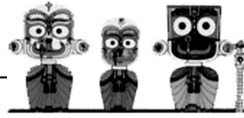
That the Jagannath cult was in vogue in medieval Assam is attested by a copper plate land grant, dated Saka 1709 (1787 AD) found at a Vaishnava institution named Ketakibari Sattrā near Gauhati. In the preamble of the land grant, it is stated that a Vighraha of Jagannath was given to a Brahmin along with the donated land and the donee has been specially instructed to perform daily bath along with nama-kirtana three times daily with recitation from the Bhagavata in the Sattrā. A few temples of Jagannath though of late period, are noticed in district Kamarupa, particularly in lower Assam area. Mention may also be made of the Jagannath shrine of the late medieval period, in the village near Khetri railway station of Assam, which was famous for its sculptural art depicting icons of Jagannath, Balabhadra and Subhadra. Other temples of the deity are noticed at places like Kotalkuchi, Belbari and in various parts of the district Kamrupa. At Khetri, three wooden icons of Jagannath, Balabhadra and Subhadra are noticed besides the four wheels of Mahāprabhu's stone chariot near the temple. A banyan tree called akshaya-vata can be seen near the temple and the festival like the Snana-yatra, the Dola-Yatra are regularly held here. The Lord is also depicted in the folk art of late medieval Assam, as one can

notice various images of Jagannath made of pith, particularly in the princely state of Gauripur in Goalpara district of Assam.

The worship of Jagannath in Assam was so popular that the Assamese womenfolk of the district of Kamarupa not only composed prayer songs but also performed various ceremonies regarding the deity. During the months of Vaishakha-Shravana (May-July) various group Kirtanas take place at places of worship, made especially for the deity and various devotional songs are sung in His honour. The most interesting ritual is that of the unique mock marriage of the Lord with Ghunucha. The people believe that by propitiating the deity they would be protected from floods, various ailments and diseases throughout the year. Even the medieval smriti-literature of Assam like the Smṛiti-sagara-sara and vyavahara Darpan attest to the popularity of the Jagannath cult in medieval Assam by stating that the people not only participated in the Ratha Yatra but also used to observe fast on that day.

Jagannath Worship in Manipur

In the adjoining state of Manipur, one notices the influence of the Jagannath cult in the life of Manipur Vaishnavites. Though Vaishnavism entered Manipur fairly early, it was not a popular religion till the beginning of the 18th century. King Charai-Rongba (1697-1709) was the first Manipuri king who was formally initiated into Vaishnavism. It is said that a Brahmin, Rai Vanamali an authority on the cult of Radha-Krishna, who arrived in Manipur in 1703 AD from Shveta Ganga, Puri (Odisha), initiated the King and some of his subjects into the fold of Vaishnavism. However, the Manipuri King, Gambhira Singh, is said to have started the Rath Yatra locally called as Kangchingba in 1832 AD. The Manipuri Vaishnavites observed the Rath Yatra of the Lord



on the model of the Puri festival. On the days of the Rath Yatra (2nd day of Ingen) and Purnayatra (10th day of Ingen), at the main gate of the palace of the King at Imphal, thousands of people, including the royalty, considered it auspicious to pull the ropes of the Ratha. According to Meitei tradition, every temple in the state observes the Ratha Yatra with the active support of the people, who contribute their mite to its success. It is a nine-day programme of devotional music and dance, followed by the preparation of Khichri and Mangalutti on lotus leaves. In fact, two kinds of dance, the Jayadeva and Khubak Isei dance, are the gift of the Rath Yatra to Manipuri culture. The Darbar of Manipur Maharajas used to make special allotment of funds for the celebration of the rathayatra, which every year starts from Sri Gobindji temple, near the royal palace at Imphal. Icons of wood of Jagannath, Balabhadra and Subhadra have been noticed in various part of Manipur. An icon of Jagannath located at Bijoygovinda temple, Imphal is represented with arms but no hands and the body is without legs and the head is almost flat. He is painted in black colour. Balabhadra and Subhadra are also of the same form though different in size and white in colours. The cult of Jagannath is still followed by the Vaishnavas of Manipur, who consider Puri, the abode of the Lord as the holiest place.

Jagannath Worship in Tripura

In the state of Tripura, some evidence has been found regarding the practice of the cult of Jagannath. It is worth mentioning that the Tripura Maharaja Kalyanmanikya performed Tulapurushadanam. Mahadanam, Kapitadanam and during the performance of Tulapurushadanam, many renowned scholars from Mathura, Benaras, Odisha and Setubandha arrived in Tripura to receive awards and Dakshinas from the king of Tripura in 1600 AD.

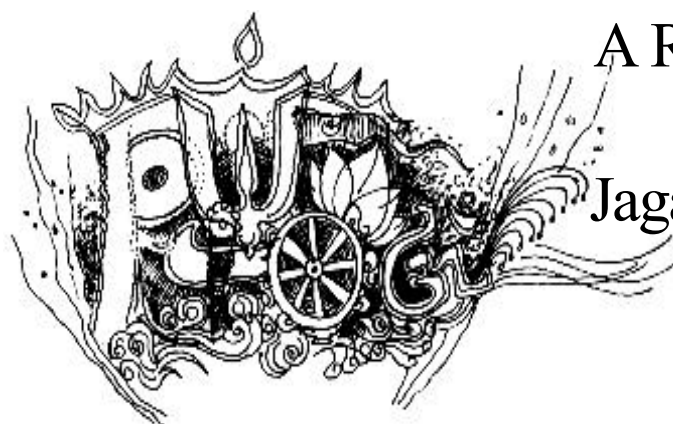
This incident would have ushered a new era in the socio-cultural contact between Tripura and Odisha. Maharaja Krishnamanikya, the Manikya ruler of Tripura, is said to have donated fifteen drones of land to Brahmin to conduct the daily puja of Lord Jagannath in Tripura era 1186 (1766AD). A few Jagannath temples are constructed in Tripura by the royal family members in the 18th and 19th century AD.

Even in a few tribal areas, the deity is said to have been worshipped. Mention may be made of a tribal ruler of the Kachari family of Assam named Krishnachandra who was formally converted to Hinduism in 1790 AD and was a great worshipper of Kali and Jagannath. From a memoir compiled by a British military officer in 1819, it is learnt that Hinduism was the prevailing religion of Cachar, where Kali, Jagannath and Vasudeva were the Principal deities worshipped by the people.

In conclusion, one may say that a perusal of various sources provide much evidence regarding the prevalence of the Jagannath cult in some areas of North-eastern India. This may have been possible due to the socio-cultural contact of Odisha with some North-eastern States. Archival records mention the flow of pilgrims from various parts of Assam, Manipur and Bengal to Odisha, to have a darshan of the Lord and of the Ratha Yatra during the British period. This reveals the reverence for Lord Jagannath of Puri shown by some people of the North-east during medieval times.

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A Reassessment of the Origin of the Jagannath Cult of Puri

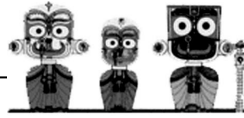
Manorama Tripathy

The origin of the Jagannatha cult of Puri is shrouded in mystery. Although it is one of the widely researched areas in the cultural history of Odisha, a clear and unambiguous picture of the genesis of the cult continues to elude us. This is largely so because the sources which provide information about the cult are either mythical or fragmentary in nature. These sources include religious texts and inscriptions. The inscriptions, by their very nature, do not give us any chronological picture. Religious texts on the other hand contain valuable pieces of historical information, but the historical consciousness found in them differ from the ways in which history is understood by us today. Scholars have subjected the existing evidence to extensive scrutiny as a result of which our knowledge of the beginnings of the cult has considerably advanced in recent decades. But the possibility of producing a historically valid account of it continues to remain remote. In this paper, an attempt is made to put forward a new interpretation by taking up the sources for reassessment.

It is interesting to note that most scholars working on the origin of the Jagannatha cult have focused on epigraphic sources, iconography, ethnography, Sanskrit sources like Murari's *Anargharaghava*, and Odia sources like *Madala Panji*, *Deula Tola*, *Rajabhoga* and *Sarala*

Dasa's *Mahabharata*, besides taking recourse to rich speculations. Several other sources have also been consulted. However, it is surprising that an early account of the origin of the cult, recorded in the 'Purushottamakshetra Mahatmya' of the Sanskrit *Skanda Purana*, has not been given the importance it deserves. This work, apparently written in the fourteenth century, is often mentioned in passing. Sometimes, bits and pieces of information from it are cited to corroborate an argument. But the work has not been taken up for critical scrutiny in a way it really deserves. The work is important not for the information it provides, which is often highly unreliable. It is significant because it helps us to develop a reasonable perspective on the origin of the Jagannatha cult.

There is a school of thought which traces the origin of the Jagannatha cult to Buddhism. Harekrushna Mahtab is an advocate of this view.¹ Similar views were held by nineteenth century European scholars like W.W. Hunter, Alexander Cunningham and Monier-Williams.² Rajendralal Mitra also upheld the Buddhist origin theory.³ This theory has now been challenged. It has recently been argued that the origin of the Jagannatha cult cannot be traced to Buddhism although the cult was subjected to profound Buddhist ethical influence at a later date.⁴ For this reason, the



Buddhist origin theory is kept out of the scope of the present discussion.

The *Madala Panji*, which is the most important temple-chronicle of Puri, credits the Eastern Ganga king Anangabhimha with the construction of the existing Jagannatha temple in Puri. The chronicle, which is preserved in the Puri temple as a sacred document of its history, also states that it was Anangabhimha who instituted the thirty-six services or *niyogas* in the temple. The king mentioned here is Anangabhimha II. But other sources confirm that the ruler who was really important in the temple's history was Anangabhimha III. According to historians, Anangabhimha III ruled from 1211 to 1238 AD.⁵ The *Madala Panji* might have mistaken Anangabhimha II for his grandson of the same name. But there are also other difficulties with this chronicle. The Dasgoba copperplate inscription of Anangabhimha's father Rajaraja III states that the Puri temple was built by the latter's grandfather Anantavarman Chodaganga, who ruled for over seven decades from 1076 to 1147 AD.⁶ This affirms that it was not Anangabhimha III but Anantavarman who built the existing temple. One reason for the error in the *Madala Panji* may be that it was a chronicle composed a long time after the construction of the temple. The text dates back only to the seventeenth century. By this time, the historical memory of the temple's construction might have faded away. Legends and tell-tales might have replaced historical facts. But this is not a very convincing answer. Anangabhimha III appears to have played a decisive role in the history of the Puri temple, which is why the *Madala Panji* has placed him in such high esteem, going to the extent of calling him the builder of the temple. What was this historical role played by Anangabhimha? This question has been persuasively answered by Anncharlott Eschmann, Herman Kulke and Gaya Charan Tripathi.⁷

Anangabhimha was of course not the original founder of the temple. The *Madala Panji* attributes the establishment of the temple to the Somavamsi king Yayati Kesari. Anangabhimha is only credited in the chronicle with the construction of the existing temple. H. von Stietencron identifies this ruler with Yayati I.⁸ This is endorsed by Eschmann, Kulke and Tripathi.⁹ Historians date the rule of Yayati I to the period 922-955.¹⁰ This is one part of the story.

K.C. Panigrahi believes that the Raktavahu invasion of Puri, which is mentioned in the *Madala Panji*, refers to the military campaign of the Rashtrakuta king Govinda III (r. 798-814). Based on this assumption, he argues that the Puri temple was already in existence in the eighth century.¹¹ This offers another angle to the antiquity of the Puri temple.

Even if we disregard the story of Yayati and Raktavahu, inscriptional sources confirm that the temple existed in the mid eleventh century. The inscriptions have been examined exhaustively by Kulke.¹² It is worthwhile to briefly discuss the inscriptions even at the risk of reproducing the historical developments traced by Kulke, as it can provide us with a perspective for further discussion.

The Kalidindi grant of the Eastern Chalukya king Rajaraja Narendra refers to Sridhama as the abode of Purushottama, who is called the Great Narayana.¹³ Sridhama is another name of Puri. The evidence of the Kalidindi grant is corroborated by the Nagpur inscription of the Paramara king Lakshma, in which the king is compared with Purushottama through the poetic device of *double entente* or *slesa*.¹⁴ This inscription is dated 1104 AD.

Some scholars believe that the Jagannatha cult was tribal in its origin. Eschmann makes the following observation :



The Jagannatha cult is of tribal origin. The legend of the Puri temple, the Indradyumna legend, narrates that the deity was originally worshipped by the aboriginal *Sabara* chief Visvvasu in the woods, and only later on miraculously appeared in Puri. Accordingly, the Jagannatha figures still display what seems to be a “tribal look”. The wooden figures may be called “crude” and certainly differ considerably from the images worshipped in other great Hindu temples which correspond exactly to the described iconographical canons.¹⁵

All early inscriptions refer to the deity of Puri as Purushottama. The first known identification of the deity as Jagannatha comes from the Srikurmam inscription of Bhanudeva II, which is dated to 1309 AD.¹⁶ The earlier name occurs as Purushottama not only in inscriptions but also in literary works like Murari’s Sanskrit play *Anargharaghava*. Here is Murari’s testimony:

O ye spectators who have assembled on the occasion of the Yatra of Purushottama, the exalted one, who is like a new sprout of the dark *tamala* tree growing in the forest in form of the strand of the salt-ocean, who is a big blue sapphire which decorates the head of the three worlds and who sports with Kamala by drawing patterns with musk on her pitcher-like breasts.¹⁷

It is clear from this description that the deities at Puri were Purushottama and his consort Kamala (Lakshmi). There is no reference to the trinity in this text. The scenario continues to be the same in the abovementioned Dasgoba copperplate inscription, which is dated 1198 AD. As already noted, this inscription credits Anantavarman with the construction of the temple. The temple is dedicated to Purushottama and his wife Lakshmi. The trinity is absent even in this record.

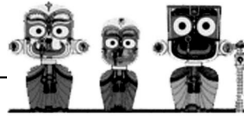
What king can be named that could erect a temple to such a God as Purushottama, whose feet are the earth, whose navel the entire sky,

whose ears the cardinal points, whose eyes the sun and moon and whose head the heaven above? This task which has been hitherto neglected by previous kings, was fulfilled by the lord of the Gangas.... The ocean is the birth-place of Lakshmi, so thinking, in his father-in-law’s house Vishnu lodged with some shame though he got full adoration. Thus ashamed, Purushottama was glad to get his new house; and Lakshmi too, gladly preferred living in her husband’s new house to living in her father’s house.¹⁸

The situation begins to alter during the reign of Anangabhima III. In the Draksharama inscription, dated 1216, he is hailed as Purushottamaputra, Rudraputra and Durgaputra.¹⁹ This might have been his first attempt to constitute the trinity. Kulke writes that the three deities represent Purushottama of Puri, Lingaraja of Bhubaneswar and Durga-Viraja of Jajpur respectively.²⁰ He then takes note of a series of shrines which occur in 1230 and 1231 AD:

In an inscription at Bhubaneswar, dated 9.1.1230, King Anangabhima is praised only as the son of Purushottama; Durga and Rudra are no longer mentioned. On 23.2.1230, after taking a ritual bath in the Mahanadi, he donated land to Purushottama and his priests. Shortly afterwards, on 20.3.1230, his wife donated valuable presents to the God Allalanatha in far-off Kanchipuram, and announced that her royal husband was the son of God Purushottama and that he ruled under His divine order (*adesa*). Two months later, on 14.5.1230, king Anangabhima undertook a pilgrimage to Purushottama Kshetra and again donated land to the God and to a priest. In the same year a new Purushottama temple was constructed in his new capital Cuttack which he proudly called *Abhinava Varanasi*. On 4.1.1231 he held a *darshana* of Lord Purushottama at the Cuttack temple and again donated tax-free land to the God and his priests.²¹

However, it is the Patalesvara temple inscription of Puri, dated 1237, which makes a real difference. In this inscription, we come across



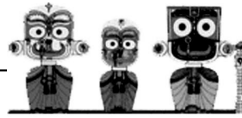
the first reference to the trinity as known today. It mentions Hali (Balabhadra), Chakri (Krishna or Purushottama) and Subhadra.²² Forty-one years later, in 1278, Anangabhimha's daughter Chandrikadevi built the Ananta Vasudeva temple in Bhubaneswar. The donative inscription of this temple states that it was dedicated to Baladeva (Balabhadra), Krishna and Subhadra.²³

It can be inferred on the basis of the history traced above that it was Anangabhimha III who transformed the Purushottama-Lakshmi temple of Puri into a temple of the trinity. Kulke has therefore stated that Anangabhimha was the veritable founder of the "worship of Jagannatha in its present form", i.e., in the form of a trinity.²⁴ According to him, "It was perhaps this tremendous impact of Anangabhimha on the Jagannatha cult which, according to the Temple Chronicles of Puri, caused him to be identified as builder of the Jagannatha temple in Puri."²⁵

This discussion throws light on the significant role played by Anangabhimha III in the history of the Jagannatha cult, causing him to be revered by the *Madala Panji* as the builder of the temple. But it does not offer us any clue on the antecedent development of the cult. This problem has been examined extensively by Eschmann, Kulke and Tripathi. They conclude that the cult arose from an aboriginal practice of wooden pillar worship known in Orissa.²⁶ The interface of the cult of a wooden pillar God (now called Jagannatha) from coastal Orissa with the cult of a wooden pillar Goddess (perhaps Stambhesvari), probably from western Orissa, led to the rise of a new cult. This cult was subsequently influenced by Saivism, Saktism and other tantric forms of Hinduism, but the strongest influence came from Vaishnavism. Eventually, the two pillar deities came to be reinterpreted within the framework of the Hindu pantheon as Narasimha

and Lakshmi and were apparently worshipped as Lakshmi-Narasimha. This was possible because the ferocious form of the tribal wooden pillar God could easily be associated iconographically with Narasimha, who represents wrath and fury. Around 900 AD or so, Narasimha came to be identified as Purushottama. This appears to be a result of the cultural influence of the Somavamsi rulers. The Somavamsis came from the upper Mahanadi valley. The first known epigraphic reference, equating Narasimha and Purushottama, comes from this region. It is found in an inscription dated 800 AD from Sirpur in Chhattisgarh.²⁷ In the third quarter of the ninth century, an inscription from Gaya states that Purushottama appears as Narasimha.²⁸ Again, in 953 AD, an inscription from Khajuraho speaks of Purushasimha.²⁹ Eschmann feels that "Purushasimha" invokes "Purusha" and "Purushottama".³⁰ Whether or not we agree with her, the Sirpur and Gaya inscriptions indicate that a new religious tradition identifying Purushottama with Narasimha was arising in parts of east-central India in the ninth and tenth century. Although this tradition did not gain roots in those parts, the Somavamsis who hailed from this region, seem to have introduced it in Puri. The deity was worshipped as Purushottama in the Puri temple till the end of the thirteenth century. Yet, memories of Narasimha remained at least up to the sixteenth century. But the trinity had already come into existence in the thirteenth century. The chief deity was equated with Krishna. From about the fourteenth century, the name Jagannatha came into common use.³¹

This historical outline traced by Eschmann, Kulke and Tripathi could have been further elaborated had they paid greater attention to the 'Purushottamakshetra Mahatmya' of the *Skanda Purana*. This work has to be examined with caution as a great part of it is mythical in nature.



But its importance can hardly be undermined. The legends narrated in the 'Purushottamakshetra Mahatmya' can be assessed with care and discretion. This can help us to extract a number of historically important suggestions from it.

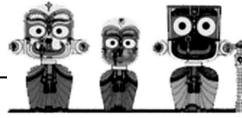
It is believed that when Anantavarman decided to build a new temple at Puri in the twelfth century, the existing temple built in the tenth century by Yayati I was in a dilapidated condition.³² But this is not borne out by any evidence. The *Anargharaghava*, which is datable to the eleventh or early twelfth century, does not speak of the temple in decay. No such indications are found in the Kalidindi inscription of the mid eleventh century and the Nagpur inscription of 1104. The renovation of the temple by Anantavarman might have been the result of the temple's glory and popularity rather than being an outcome of its decadence. We have to therefore set aside the belief that the temple was in poor shape in the beginning of the twelfth century.

Another widely held belief is that the original temple was built by Yayati I.³³ This view is based on the *Madala Panji*. But the *Madala Panji* is not older than the seventeenth century. None of the earlier sources, including literary works and inscriptions, refer to Yayati as the builder of the original temple. It is here that the 'Purushottamakshetra Mahatmya', which is older than the *Madala Panji* by at least three centuries, gives us a totally different picture. The legend is also very different in this account.

According to the 'Purushottamakshetra Mahatmya', there was already a temple in Puri in the Kritayuga, which was later rebuilt by a king called Indradyumna. Puri was then known as Purushottama or Purushottamakshetra.³⁴ The temple stood on a hill, known as the Blue Hill.³⁵ The original image in the temple was of

Vasudeva,³⁶ who was also called Madhava.³⁷ This image was made of blue stone,³⁸ apparently blackish-blue chlorite. The blue stone image is mentioned more than once in the 'Purushottamakshetra Mahatmya'.³⁹ The colour of the stone might have inspired the name Nilamadhava by which the deity is identified on a number of occasion in the work.⁴⁰

The 'Purushottamakshetra Mahatmya' story of the construction of the new temple in Puri may be summarized as follows. Indradyumna is the king of Avanti in Malava. Once, he desires to learn about the place where the Lord Jagannatha can be seen with the mortal eyes. A Brahmin pilgrim informs him about Puri and the greatness of the place and its deity. The Lord of Puri is worshipped by the Sabara tribe who live in Sabara Dipaka, close to the shrine. The pilgrim urges the king to visit Puri and offers to send his brother Vidyapati to make preparations for the royal entourage. Accordingly, Vidyapati reaches Puri, meets Visvvasu, the chief of the Sabaras, and expresses his desire to see the deity. Visvvasu is worried because the presence of the deity (whom he identifies as Janardana) was guarded as a secret by the tribe. He believed that any outsider visiting the shrine to have a *darshan* of the deity will bring doom to the tribe. At the same time he was also unwilling to refuse, because he felt that Vidyapati, being a Brahmin, would curse him and his tribe, which would again be disastrous. He finally decides to take Vidyapati to the deity on the Blue Hill. Vidyapati is overjoyed to have a *darshan* of the Lord. But after his return from the shrine, he is told by Visvvasu that he was privileged to have a glimpse of the God and that king Indradyumna will not be fortunate enough to see the God as the blue stone image will vanish under the sands before his arrival. This was apparently a promise made by the Lord following a request by Yama, the God of death. Visvvasu's



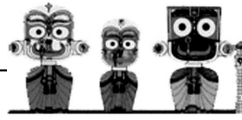
prophecy comes true. The image vanishes in the sands following a gale and the shrine becomes empty before Indradyumna reaches Puri. The king arrives at Puri along with Narada, the son of Lord Brahma. He is struck by deep sorrow at the disappearance of the image. Narada consoles him by saying that he is destined to have a glimpse of Narasimha on the Blue Hill, whose image can then be installed there. Accordingly, they visit the Blue Hill and find Narasimha in his most ferocious form. Indradyumna is awe-struck by the fury of the image. Soon, Narada installs the image of Narasimha and the worship of the image begins. Narada urges Indradyumna to perform a thousand horse sacrifices (*asvamedha*). The king obliges. Towards the end of the sacrifice, Indradyumna has a dream in which he has a glimpse of the God along with His consort Lakshmi, Lord Brahma and sages like Sanaka. Shortly after, a divine banyan tree trunk appears in the sea. This is reported to Indradyumna who obtains the counsel of Narada and brings the tree trunk to the Blue Hill. The tree trunk is installed there and worshipped. A divine voice is heard from the tree trunk, which says that a carpenter will soon appear and start carving four images of the four forms of the God and that the images will be completed in fifteen days. The voice also says that the carving will take place in a secluded chamber which is not open to mortals. Whosoever peeps into the chamber or hears the sound emanating from it are destined to be doomed. No sooner the voice is heard than a carpenter arrives there, who is none other than Lord Narayana in disguise. He carves the four images within the said period of fifteen days. The images are placed on *ratnavedi*, the throne of gems. Finally, Indradyumna builds a temple where the four images are installed.

The story continues to tell us about the construction of the great chariot, the beginning of

ratha yatra and other events. These legends are interesting, but beyond the scope of this paper.

The above story is important for several reasons. Firstly, it tells us that a temple already existed in Puri, which was rebuilt by Indradyumna. It is likely that this temple belonged to the sixth, seventh or eighth century, when temple building began in Orissa. The original temple housed a form of Vishnu known as Vasudeva or Madhava, perhaps also known as Janardana. This image was made of blackish-blue chlorite, which gave the name Nilamadhava to the deity. By the ninth or the tenth century, this temple had come into disuse, apparently because it ceased to attract the patronage from royal families and other wealthy sections of the society. It was under these circumstances that a new temple came up on the remnants of the older one.

Who built this new temple? According to the *Madala Panji*, it was Yayati I. But as we have seen, the earlier account found in the ‘Purushottamakshetra Mahatmya’ names Indradyumna as the builder of the temple. Is it likely that the legend was drawn from faint memories of a king who had a similar name and who had indeed built the new temple? The name which immediately comes to mind is that of the Somavamsi king Indraratha, who seems to have ruled from 1010 to 1022 AD.⁴¹ He was apparently overthrown by Rajendra Chola in his campaign at Yayatinagara (present-day Jajpur) in 1022. The name Indradyumna means “powerful like Indra”. Indraratha also has a similar meaning – “a warrior like Indra”. Indradyumna is stated in the ‘Purushottamakshetra Mahatmya’ to have been a ruler of Avanti in the west. Indraratha belonged to a family which originated in the upper Mahanadi valley which is also a western region. Somavamsi control over the region around Puri was very tenuous till the early eleventh century. The construction of the new temple might have enabled



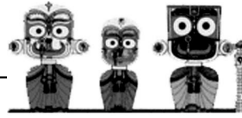
them to obtain greater access to this region. It is said in the 'Purushottamakshetra Mahatmya' that Indradyumna belonged to the solar clan and was fifth in the line, beginning from Brahma. Indraratha belonged to the lunar clan or Somavamsa, but he was also the fifth ruler of the family, preceded by Nahusha, Dharmaratha, Bhimaratha and Yayati I, the founder of the dynasty.

The evidence marshaled by us does not conclusively prove that it was Indraratha who built the temple. But the argument in favour of Yayati I is equally weak. It can therefore be said that until evidence to the contrary is found, the possibility of Indraratha having built the temple at Puri must be kept open. The temple was not the original one either, as claimed by the *Madala Panji*. It was a new temple built over the remains of an existing shrine which had decayed. Anantavarman might have enlarged this new temple in the twelfth century or rebuilt it, but credit cannot go to Yayati I or Indraratha for having built the original temple. The original temple existed even before them.

Secondly, the legend points to three distinct stages in the development of the Jagannatha cult. In the first stage, a temple existed for Vasudeva or Madhava, also known as Nilamadhava. In the second stage, a temple was built for Narasimha following the decay of the earlier temple. It is likely that Narasimha shared this temple with his consort Lakshmi and was worshipped as Lakshmi-Narasimha. Subsequently, the duo came to be identified as Purushottama and Lakshmi or Kamala. In the third stage, the duo was replaced by the trinity, Jagannatha, Subhadra and Balabhadra, to which the Lord's discus was added in the form of a staff. Together with this discus, known as Sudarsana, the images were four in number. The 'Purushottamakshetra Mahatmya' places the second and third stage in the same historical

period and associates them with Indradyumna. But historically speaking, the second stage has to be placed in the early eleventh century, while the third stage belongs to the reign of Anangabhim III in the thirteenth century, as we have seen. The existing temple at Puri was built by Anantavarman in between the second and third stage, i.e. in the early twelfth century. This did not lead to any major changes in the history of the temple, either in terms of myths and beliefs, or rituals and practices. Even in socio-cultural terms, the renovation or construction of a new temple by Anantavarman does not seem to have caused any major breaks or pioneered a new era. This may be the reason why Anantavarman is not remembered either in the *Madala Panji* or in the 'Purushottamakshetra Mahatmya'.

Thirdly, the 'Purushottamakshetra Mahatmya' states that the original image of Nilamadhava was worshipped by the Sabaras. It is said that the image was renowned throughout the world. But this is contradicted when Visvavasu says that knowledge about the image is restricted to the Sabaras and that it was a well-guarded secret of the community. Further, although the blue stone image vanishes, we are told that an image of Narasimha was already present when Indradyumna arrived at Puri. Eschmann argues that it was easy for a tribal deity to be absorbed into the Hindu pantheon in the form of Narasimha due to the furious nature which both share. Narasimha is known to have emerged out of a pillar to kill the demon Hiranyakashipu. According to Eschmann, this "offers both the iconological and iconographical possibility to associate the symbols representing "terrible" tribal deities with the furious god".⁴² Ethnography shows that the practice of wooden pillar worship was common in Orissa. In the light of these facts, it can be stated that contrary to the legend recorded in the 'Purushottamakshetra Mahatmya', the Sabaras



were not worshippers of Nilamadhava. They were worshippers of a wooden pillar deity of a furious nature. The image of Narasimha which Indradyumna and Narada see on the Blue Hill might have been that of this pillar deity.

In the legend, the Sabaras are held in high esteem by Vidyapati and Indradyumna. This suggests that the tribe was fairly powerful in the region, although it might not have exercised any political authority worth the name. With the advent of a new political power represented in the legend by Indradyumna, the tribe succeeded in enlisting themselves into the mainstream Hindu society by having an image of their deity installed in the form of Narasimha in the old and dilapidated temple of Nilamadhava. It was wise and expedient to do so, politically, economically as well as culturally. It was a means of gaining access to the mainstream society and economy. The image installed in the temple was of course made of stone. The replacement of the stone image by the wooden images of the trinity was a subsequent development. We do not know whether it occurred before the reign of Anangabhimha III, during his reign, or later. In any case, the wooden images were in place by the fourteenth century when the 'Purushottamakshetra Mahatmya' was written. The replacement of the stone image by the wooden image represents a distinct stage in the development of the cult. But the 'Purushottamakshetra Mahatmya' does not speak about the Sabaras while narrating the story of this phase.

There are indeed two possibilities which explain the change from the stone image to the wooden images. One is that the temple community and the Eastern Ganga state were becoming more and more accommodative by opening up the temple to a wider spectrum of the society, which in turn enhanced their power, prestige and economic prospects. This was one of the ways in

which the state tried to develop an integrative society and economy. The other possibility is that the Sabaras had gained enough strength and political influence to have a decisive say in the affairs of the temple. Both these are speculative suggestions. But this interface of a tribal belief system with the Hindu religion presents us with a unique blend of two diametrically opposite processes known to sociologists and anthropologists, viz., Sanskritization and tribalization.⁴³ By gaining access to the Hindu pantheon, the original tribal deities lost their identities and were integrated into Hinduism as Narasimha, Purushottama, the Jagannatha trinity and so on. The tribal beliefs and practices were thus Sanskritized. On the other hand, the introduction of the wooden images in the Puri temple was an instance of Hinduism absorbing tribal practices and thereby getting tribalized.

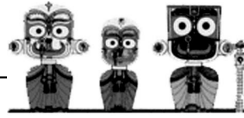
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 32. Stietencron, op. cit., pp. 16-20.
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 35. “Nilagiri”, ibid., 2.2.7.24; “nilasikhara”, 2.2.7.59; “nilaparvata”, 2.2.8.62; “niladri”, 2.2.9.24; 2.2.9.40; 2.2.9.43; 2.2.9.57; 2.2.10.32; 2.2.10.43; 2.2.10.44; “nilachala”, 2.2.10.64; etc. This was not a hill, but only a mound, which has since disappeared owing to many centuries of human activity.
 36. Ibid., 2.2.7.27.
 37. Ibid., 2.2.7.34; 2.2.7.47.
 38. “nilendramani”, ibid., 2.2.7.26.
 39. “nilasmavarshmanah”, ibid., 2.2.9.55; “nilendramani pashanamayi murtih”, ibid., 2.2.7.26.
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The Legitimacy of the Maharaja of Puri Relating to Feudatories and the Car Festival

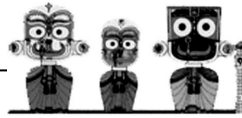
Abhimanyu Dash

The association of the Kings of Odisha with the Jagannath Cult became very close after King Anangabhimha Deva III had recognized Jagannath as the overlord and state deity of Odisha in 1230 A.D. He claimed to reign under His supreme overlordship. The feudatory Kings of the Gajapati Maharaja took active participation in preparation of the cars for the festival. They actively provided wood, iron and ropes for smooth functioning of the Car Festival at Puri. Not only the feudatories of the Maharaja of Puri spiritually rendered cooperation but also militarily and politically provided assistance.

Before 15th Century the role of Gajapati Maharaja in the Car Festival was very casual or limited. The situation changed under the Suryavamsi Kings in the 15th century. The first two kings of this dynasty Kapilendra Deva and Purusottama Deva were usurpers. In 1434 A.D. Kapilendra Deva overthrew the last legitimate King of the Ganga dynasty. His son Purusottama Deva usurped the throne in spite of the legitimate claim of his elder brother. Both the kings needed a special legitimization of their rule which they gained through an intimate association with the Jagannath Cult of Puri. Kapilendra Deva called himself a Servitor (Sevaka) of Jagannath. He threatened his opponents in most of his inscriptions with the wrath of the “Lord of the

Universe”. He threatened others to attack on the basis of treason (droha) against the Lord of Puri. After the rule of Kapilendra Deva, his son Purusottama Deva established himself on the throne of Gajapati. He poured gifts over the God (Jagannath) and priests of Puri. Furthermore, he was the first King who cleaned the cars (chherapahamra) to prove his association with the ritual of the Jagannath Cult.

Even today the Car Festival cannot start before the King or his representative (Mudarasta) has sprinkled (chera) the three cars with water and cleaned (Pahamra) them with a broom. From 17th century source it is known that the King after finishing the ritual Chherapahamra put a silk – covered pillow (Pata muchula) on his head and symbolically pushed the cars from behind, thus starting the Car Festival. However the Chherapahamra of the cars of Puri became the main source of legitimacy of the later kings of Khurda and Puri. Now a days the grand ceremony of sweeping the cars remains the most important royal duty which bears the proud name “Gajapati Maharaja Seva”. It makes the ‘Maharaja’ of Puri indispensable to the Car Festival even now though they have lost all their ancestral territory around Khurda in 1804 A.D. A few years before they lost their remaining royal privileges.



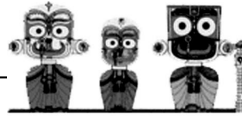
The imperial Gajapati of Odisha lost his empire in 1568 A.D. due to extermination of Mukunda Deva by Muslim armies of Bengal. Ramachandra Deva I after being recognized by Akbar as the king of Khurda with semi-autonomous status established his legitimate relation with the Jagannath cult of Puri. He ruled from Khurda but the capital of the new province remained at Cuttack under the Mughals. The Kings of Khurda were usually called as the Maharaja of Puri. But during the reign of Jahangir one Hindu Rajput, Keso Das Maru who was in service of Jahangir attacked and looted the Jagannath temple at the time of Car Festival of Puri. The Gajapati King of Khurda stubbornly opposed and used his military Paik forces but was defeated. The temple cars were also destroyed. After the Gajapati king of Khurda lost his military and political power during the fight he turned his attention to Puri. He systematically enlarged his influence and control over the Jagannath cult during the peaceful reign of Sahajahan. Since then an intricate set of temple-palace relations had evolved which became the main basis for Khurda's influential position during its power struggle with the various feudatory states and the Muslim Governors of Odisha. The car festivals played an important role during this struggle for power and legitimacy. The feudatory Kings also played significant role during this period.

With the exception of a few iconoclasts, the Muslim Governors of Odisha were genuinely interested in enlarging their control over the Car Festival because of the pilgrim tax with a view to increasing revenue. The Gajapati Kings of Khurda, on the other hand, used the Car Festivals to maintain their influential position at Puri. The Car Festivals afforded an excellent opportunity to display their role as successors to the Imperial Gajapatis. Their power enhanced as "First Servitors" of Lord Jagannath before the feudatory Kings of Odisha.

In the first quarter of the 17th century the Gajapati Kings of Khurda issued 'royal letters' (Chhamu Chitau) to the feudatory kings of Odisha granting them certain privileges in the Jagannath cult in order to gain their loyalty and political support. These letters established Khurda's ritual-political relations with the other feudatory states of Odisha.

Gajapati Maharaja Virakesari Deva reigned Khurda for a long period from 1737 A.D to 1793 A.D. During his reign Khurda's political power collapsed because of the conquest of Odisha by the Marathas in 1751 A.D. The Marathas of Nagpur deprived Virakesari Deva of his relationship with the feudatories. The Marathas also took over the administration of the Jagannath temple of Puri in 1760 A.D. Virakesari Deva desperately tried to maintain his leading position among the Hindu Kings of Odisha. For this purpose he issued 'royal letters' permitting feudatory Kings to contribute to the yearly construction of the Cars. He also rewarded them with special privileges in the Jagannath cult during the Car Festival.

He requested the Kings of Dasapalla to provide wood for the construction of the three cars which was important in his power struggle with the Marathas. The Marathas were compelled to acknowledge this power of the king of Khurda. Since the Maratha period it was the privilege of the Kings of Dasapalla whose territory comprised large forests at the southern bank of the Mahanadi to provide wood in lieu of tributes. This privilege was also acknowledged even by the English East India Company in its treaty with Dasapalla in the year 1804. According to the treaty of the year 1804 Dasapalla had to pay no peshcus or tribute or payment. In cases of severe drought when the waterway on the Mahanadi became unpassable, the Kings of Khurda had to organize an alternative. For this purpose Virakesari Deva sent a royal



order to the superintendent of the Jagannath temple on 03.03.1749 stating that the timbers required for the construction of the cars of the deities could not come up to the Atharnala bridge. So people should be deputed to Banpur for procuring the required timbers. These timbers were cut from the forests on the boundaries of the two states named Ghumsur and Athagarh in southern Odisha. Saris (turbans as sign of honour) were sent from the temple store for the two chieftains through the royal messenger.

Similarly iron necessary for the construction of the cars was procured from the feudatory kings of Dhenkanal and Talcher in Central Odisha. Thus on 01.05.1744 Virakesari Deva issued a royal order (hukum) to the temple officers at Puri to “send saris and mahaprasad” to the Kings of Dhenkanal and Talcher for supplying the iron for the construction of cars. Both the places produced iron locally.

Ranpur, another feudatory state in Central Odisha and an important ally of Khurda used to provide ropes for constructing and dragging the cars. On 9.4.1749 a letter was issued from the palace for the construction of the Nandighosa Car the simuli ropes will be brought. So the royal messenger named Jamai Atibuddhi should be deputed to Narendra the King of Ranpur with Sari and Mahaprasad from the temple store. The father of Virakesari Deva, during his reign had rendered Ranpur’s economic and military support for which he received several important privileges in the Jagannath cult. The Khurda King had exempted tax to Ranpur’s monastery at Puri. In return, Ranpur’s Kings donated valuable gifts to the temple treasury. One King of Ranpur state was appointed bodyguard of Jagannath by performing the honourable “dagger and sword service” (chhuri khanda seva) in front of Jagannath.

Other Chiefs and Kings of Odisha received special privilege during the Car Festival as a reward for their support to the Khurda kings. They were permitted to serve Jagannath with a special Chamara fan during the Car festival. In 1760 Virakesari Deva granted this privilege to the King of Tigeria of Central Odisha. In 1778 this privilege was also extended to the Mahanta of the Chikiti monastery at Puri. Chikiti was an important princely state in South Odisha. Its monastery at Puri played the role of “ambassador” at the Court of Gajapati Kings of Odisha.

An incident occurred that the King of Parlakhemundi in South Odisha attempted to capture the Gajapati Kingship through occupation of the Car of Jagannath and performance of the royal ritual of the Gajapatis of Khurda on the Car. The King of Parlakhemundi claimed to be the descendant of the imperial Gangas who ruled over Odisha until 1434 A.D and not accepted Khurda’s claim to Gajapati Kingship. On 12.7.1753 Jagannath Narayan Deva of Paralapatana (Parlakhemundi) had come together with his brother to see the return Car festival from the Gundicha temple to the main temple. He sat on his royal seat of the elephant alongwith a Nagara drum and flag staff. The elephant was placed in front of Jagannath’s Car and Narayan Deva with his brother ascended the Car from the back of the elephant to have Darsan. The presents offered by them were taken by the Daitapati priests. During the Darsan of the great Lord on the Nandighosa car a necklace fell from the holy body of the Lord. Narayan Deva asked to be given the necklace but in this moment all priests hid the necklace, gave him Tulsi and Prasad (offerings) and sent secretly the divine necklace to the King. On the next day the cars reached the Lion’s Gate of the temple of Jagannath towards the close of the night. Being dressed in royal robes



Narayan Deva and his brother sat on the Car. On the same day all the priests had a confidential discussion because of the Darsan of the King of Parlakhemundi and his brother in full royal dress on the car and the possibility of their entering into the temple in royal dress. It was dawn before the discussion was over. Because these two people while sitting on the Car demanded to be allowed to discharge the duties of the King during the time of the ceremonial return of the deities from the cars into the temple, this ceremony did not take place. Consequently the three incense offerings (dhupa) were performed on the cars and Narayan Deva went away. On the next day the deities stayed on the cars. After the three incense offerings had been performed the ceremonial return of the deities to the temple began at 10.30 P.M. Wearing a royal turban and a belt Narayan Deva followed the great Lord and walked majestically into the temple.

Narayan Deva returned to the temple the next day in royal dress together with the Maratha general Mahana Singh to worship Jagannath. But due to the passive resistance of the priests of the Jagannath temple he did not succeed in his attempt to perform royal ritual. Thus none accepted him as the legitimate Gajapati King. As a compromise he was allowed to enter the temple in full royal dress.

The generous distribution of privileges to the feudatories by the King of Khurda during Car Festivals and unsuccessful attempt of the King of Parlakhemundi to capture the Cars prove that the Jagannath temple had a definite political role to play at the time of the Car festivals. On the other hand, the Car Festival safeguarded the legitimacy of the Kingship of the Gajapati Maharaja.

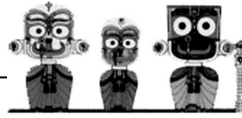
Owing to the ritual policy of the Kings of Khurda, the Jagannath cult of Hindu royalty spread to the Capitals of the former feudatory

states of Odisha during the 18th and 19th centuries. Several new capitals were constructed during the 19th century with a Jagannath temple and a palace in their centre with a Grand Road leading to Gundicha hut outside the town. Those new capitals built for the purpose were in the States of Tigeria, Baramba, Ranpur and Daspalla etc. They were imitating the model of Puri where the present palace was constructed at the Grand Road near the Jagannath temple in the middle of the 19th century. In most of the capitals of the former feudatory states of Odisha, Jagannath's Car festival became the main event. The Cars usually imitated the Cars of Puri.

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The Cult of Jagannath

Rabindra Kumar Behuria

The political greatness of Odisha is long past, but her religious greatness continues unabated. Her temples, images and many other monuments that stand proudly to-day rising above the ravages of the time bear eloquent testimony to her predominance in the religious sphere and establish beyond doubt the antiquity of the sanctity of her soil. Most of these monuments now stand forlorn and forsaken, but in the days gone by, they were the centres of varied activities of a brave jolly folk vibrating with rich gay life. These brave people are gone, and with them has departed the soul of all those that they created, loved and respected. Their gods and goddesses, their temples and stupas and all that they held so dear to them are mostly dead things today lying uncared for here and there. Out of these gods and goddesses, Tathagatas and Tirthankaras have emerged the great Lord Jagannath as the soul representative of all the extinct gods and goddesses embodying in Him the chief elements of all. So the cult of Jagannath is a curious mixture of many elements heterogeneous and homogeneous, welded into one thought, a long synthetic process of evolution.

We find the earliest reference to Lord Jagannath in Puranas and ancient Literature, though the details of His origin are still shrouded in mystery. According to Legendary Sources, Jagannath was originally worshipped by a tribal

(Sabara) known as 'Biswabasu' in the form of Nilamadhab. The most important evidence of this belief is the existence of a class of Sevakas known as Daitapatis who are considered to be of the lineage and who still play a dominant role in the various services of lord in his temples. It is totally a strange feature, nowhere seen in any Vaishnavite shrine.

In course of time, the cult of Jagannath took an Aryanised form and various major faiths like Saivism, Saktism, Vaishnavism, Jainism and Buddhism have been assimilated into this cult. In Jagannath temple, Jagannath worshipped as Purusottam or Vishnu, Balabhadra as Siva and Devi Subhadra as Adyasakti Durga. Finally the fourth one Sudarsana Chakra symbolizing the wheel of Sun's Chariot attracts the Sauras to the centre.

Among the celebrated deities of India, Lord Jagannath stands out unique with His uncouth shape built of Daru and peculiar customs connected with His worship, According to some, Jagannath existed from Vedic times and in support thereof they quote the following Sloka from the Atharva Veda which contains the word 'Daru'.

*"Adou Yaddaru Plabate,
Sindhon pare Apurusam
Yada Labhamdha Durdhano –
Tena Yahi Param Sthalam."*



The supporters of the above theory explain 'Daru' as meaning the deity made of wood, while others, like Macdonelle, Keith etc. hold that the word has been used in connection with rope, earth and other words of hymn.

We come across the word Purusottam (Tirtha) in the Matsya Puran.

*"Gangayam (Gayayam) Mangalanam
Bimala Purusottam
Gokarna Gaja Karnana
Tathacha Purusottam."*

Matsya Puran is ascribed to the close of the 3rd century A.D. In the Tantra Jamala, Jagannath made of wood is mentioned.

*"Bharate Chotkale Dese
Bhuswarge Purusottam
Darurupi Jagannath
Bhaktanamabhayapradam."*

Jantra Jamala is mentioned in Kurma Puran which is assigned to 4th century A.D. or earlier. So Tantra Jamala might have been written sometimes in 2nd or 3rd century A.D. In Rudra Jamala Tantra we come across the name 'Jagannath' twice. In the Skanda Brahmanda and Siva Puranas there are detailed accounts of Jagannath Kshetra. They are comparatively later in age and may be assigned to the 7th century at the earliest. Thus we trace the origin of Jagannath to 3rd century A.D. Jagannath must have been existed long before Matsya Puran had acquired celebrity to merit mentioned in that Puran. In that case we may reasonably place Him in the First or Second Century A.D. We have nothing to place the origin of Jagannath in the Pre-Christian era excepting the doubtful Sloka mentioned in the Atharva Veda referred to the above. The 'Savara' origin of Jagannath may be considered in this connection.

Many eminent scholars are of opinion that Jagannath was a Buddhistic deity. According to

them the three deities are the representatives of the 'Triratna' of the Buddhists and that the uncouth forms of the deities represented the Buddhist Stupas. The similarity between Buddhists Chaitya and the shape of Jagannath is so little that the supposition appears to be baseless and imaginary. Nowhere we do find a 'Chaitya' in human form. More probably Jagannath is the representation of the original 'Savara deity' mentioned in the mythology regarding Savara Origin of Jagannath. The Savaras are mentioned in post-Vedic literature. Pliny's Sauri and Ptolemy's Sabaroi were Savaras. They were the original inhabitants of Orissa. When the Aryan came they had to face these animist Savaras. Gradually the Savaras of the plain region were Aryanised and a mixed race was the outcome. It is very probable that Jagannath was the cult image of the Savaras.

Scholars like Pandit Nilakantha Das opines that three main images of Jagannath, Balabhadra and Subhadra represent the Jain Trinity of Samyak Jnana, Samyak Charit and Samyak Drusti. It is also believed that the soul of Jagannath, most secretly hidden within the image of Lord Jagannath is nothing but Tooth Relic of Lord Buddha. The Philosophy of Tantra, which in course of time became an integral part of Buddhism has also significantly influenced the rites and rituals of Jagannath temple.

The Saiva elements in the Cult of Jagannath are co-related with the doctrine of Tantricism and Sakta Dharma. According to Saivas, Jagannath is Bhairav. The Tantric literary texts identify Jagannath with Mahabhairav. It will not be out of place to mention here that Lord Jagannath sits on "Sri Yantra" and is worshipped in the Vijamantra "Klim" which is also the vijamantra of 'Kali' or 'Sakti'. The representation of Balaram as Sesanaga or Sankarsana bears testimony to the influence of Saivism on the cult



of Jagannath. It may be pointed out that the third deity, 'Subhadra' who represents the Sakta elements is still worshipped in Bhubaneswari Mantra.

The Tantric texts also point out the name of Jagannath and His worship. According to these texts, Jagannath is Mahabhairab and goddess Vimala is His Sakti. The Prasad of Lord Jagannath becomes Mahaprasad only when it is re-offered to Vimala. Nowhere we notice this unique feature except in the temple of Lord Jagannath. Similarly, different tantric feature of Yantras have been engraved on the Ratnavedi where Lord Jagannath, Balabhadra and Devi Subhadra are worshipped. Kalika Purana depicts Jagannath as Tantric God.

Jagannath is both Sankara's Advaita Brahman and Mahayanic Sunya. During 16th Century, Achutyananda Das, the famous Saint Poet of Orissa in his Sunya Samhita has conceived both Krishna and Jagannath as Sunya Purusa or Void Personified. Frequent mention of Jagannath is found in the Mahabharat of Sarala Das (Adi Parva, Sava Parva, Musali Parva etc. and in the Daru Brahmagira of Jagannath Das. The absence of caste distinction in the temple of Jagannath, especially in partaking of the Mahaprasad; the Car Festival of the Lord is ascribed to Buddhist influences. The humanization of the Lord is manifested in His Car Festival, which is otherwise known as Patitapaban Yatra. It may be pointed out that during Car-Festival, Gajapati king works as a Sweeper and cleans the Chariots in which the deities are placed. Nowhere, we see such a unique feature, where a king sweeps the chariot. One thing is clear from the Car Festival that no labour is detestable if it is required for a great cause.

In the true Catholic tradition of Jagannath, attempts have been made to accommodate and absorb the Neo-Vaishnavism of Chaitanya with

its embracing fold. Yosavanta Das in his Premavakti Brahmagita describes Nilachal as the embodiment of all the holy places which sanctity baffles description; Gokul, Mathura, Vrundaban, Dwaraka, Kasi, etc are all present here. Achutyananda Das in his Sunya Samhita writes that all the ten incarnations emanate from this Daru Brahma (Jagannath) and are again absorbed in Him. In the same book Lord Jagannath Says, an aspect (Kala) of mine will go to Navadip and will manifest itself as Chaitanya. Krishna has not merely been identified with Jagannath by Odishan Vaishnavas, but has been depicted by some as the Anasavatara (part incarnation) of the later. In Jagannath Charitamruta, a work of post Panchasakha Period, Jagannath has been described as the Supreme Lord or Purna Brahma, whereas Krishna, the son of Nanda represents only a part of this glory.

When Jagannath is worshipped at Ratnavedi, He is Narayan Manchasina, He is Rudra during Car-Festival and He is Surya Narayan while enjoying divine slumber. He takes the form of Durga. Thus, He combines in Him all the Pancha Devatas belonging to different sects just as the Jagannath cult is an assimilation of various forms of religions and modes of worship so also there is undercurrent of some philosophical system like 'Abheda' 'Bhedaveda', and 'Achintya Bheda' as revealed Veda in the ritualistic Practices.

Jagannath, the Lord of the Universe, is an emblem of an ideal and pure individual, a symbolic representation of socialist concept. The cream of humanism is evident in all His qualities, attributes, functions, concepts and spiritualism. He functions like a human being; the basic substances of socialistic thoughts like love for humanity, social co-existence on cordial lines are discernible on Him. A sparkling example of this socialistic thought



is evident on the Car-Festival when countless devotees irrespective of caste, creed, religion merge and converge to catch a glimpse of the great humanist god Jagannath and drag the ropes of His Chariot with a sense of enrichment and spontaneity. Jagannath culture epitomizes the qualitative transcendence of humanistic individuality from one to another. Intrinsic worth and talent not background of high caste, is the primary consideration for participating in the Mukta Mandap is a rare example of the ideal of establishing a classless society. The beholding of Lord Jagannath, joint eating of Mahaprasad, participation of Mukta Mandap deliberations as well as the human elements in the rites and rituals of the Lord help kindle an inevitable and inescapable sense of universal brotherhood. If lakhs of devotees still throng the Jagannath temple to-day, the basic concept of egalitarianism and camaraderie lie at the root of it all. That is because the Jagannath Dharma is humanistic and introspective. This egalitarianism of fellow-feeling touches the core of every heart and permeates their will and intellect and affects a kind of transcendental oneness. Though he is the God kind-designate of Jagannath, the Gajapati king also does not hesitate to stoop to the role of an untouchable. All are equal before Lord Jagannath.

The Jagannath Trinity exhibits these three colours that are Balabhadra White, Jagannath Black and Subhadra Yellow. Such colour combination is unique in the pantheon of gods and goddesses worshipped in the whole world. There can be no more convincing symbolic representation of whole world concepts as in the holy trio of Jagannath on the basis of four combinations.

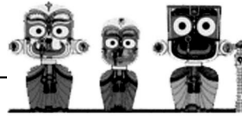
Starting from Socialist Philosophy to universal brotherhood, nationalistic ideal to patriotism, devotion, dedication and perseverance – all have been mingled with the vast ocean of

religious conviction and consciousness. Lord Jagannath of Puri, Who is so elaborately mentioned in our holy books – as Nilachal, Purusottam Kshetra etc has not only diffused to the Himalayan kingdom of Nepal where he has been assimilated into the wider religious spectrum of Buddhism, Hinduism and Jainism, but the cult of Jagannath has reached the soil of America. This shows the wider acceptability of the religious philosophy and social tolerance of Jagannath Cult. The Lord of Universe Sri Jagannath has rightly cut across the administrative and political boundaries of the country to bring and strengthen the socio-religious solidarity in the universe. As it is Dham of Kaliyuga, it turns out to be the confluence of all religious beliefs of all social standards. It is most probably the vivaciousness that has kept the Jagannath cult alive through ages. Sri Jagannath is really a symbol of love, truth and tolerance and diffusion of the cult to other parts of the globe is due to this universal approach of its consciousness.

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Shree Jagannath Temple (Conservation & Protection)

Lalmohan Patnaik

72-M dated 3.2.1975 published in the Gazette, Part-II, Section 3 (ii) dated 23.2.1975.

Shree Jagannath temple is the holiest of holy shrines of Hindus. This Grand Edifice is the highest temple in Odisha and probably, the tallest living temple in India. This splendid temple dedicated to Mahaprabhu Shree Jagannath was built by king Chodaganga Dev (1112-1148 AD) in Shreekshetra Puri on the east-coast of India. The exact geographical location of this temple is Latitude 19° 18' 17" and Longitude 85° 51' 39".

This super structure is constructed on a 20 feet high elevated platform from the ground level. The temple (214 ft. 8 inches high from the road level) is a fine specimen of the 'Pancharatha' style of Odishan temple architecture. Superior quality Khandolite stone was used for construction of this imposing edifice. This architectural marvel has been declared as a monument of national importance under the Ancient Monuments and Archaeological Sites and Remains Act, 1958 by the Government of India Notification No.2/34/

This magnificent edifice was covered with a thick coat of lime plaster during the reign of king Prataprudra Dev of Suryavamsa to save the structure from ravages of nature, saline weather and wear and tear of ages. (Rajendralal Mitra's Antiquity of Orissa) The temple was covered with lime plaster during the period from 1504 to 1532 AD to prevent further structural damages mainly caused by the stress corrosion of iron clamps and dowels used for reinforcement of the structure. This was due to the oxidation of such metals caused by penetration of saline atmosphere xxx observes, eminent scholar Chittaranjan Das. (Some Aspects of conservation Shree Jagannath Temple - 'Shree Mandir', Car Festival issue, 1991). An inscription on the wall of upper floor of Shree Mandir Garbhagruha says that the temple was plastered in the 28th Anka (1778 AD) of Maharaja Birakishore Dev. According to the sources of Archaeological Survey of India, some works were done for the conservation of the temple during the period from 1713 to 1718 AD and the temple was covered with lime plaster during the period from 1763 to 1768. All these



works have been done to save the temple from decaying process caused by saline atmosphere. The Government records show that during the British rule some works have been done for the conservation of this temple at the time of Raja Ramchandra Dev (1817-1855 AD). It is understood from Shree Jagannath Temple Administration sources that when Rajkishore Das was the Manager of Shree Mandir (1903-1911) some works were undertaken for the conservation of the temple.

Seeing the plain smooth surface of the plastered wall of Shree Jagannath temple, western scholars like Ferguson commented that the huge temple structure was plain because there was degradation of artistic skill of Orissan artists who built magnificent Mukteswar temple in the 8th century, Rajarani temple in 9th century and Lingaraj temple in 11th century. But this was proved baseless when the deplastering of the temple unveiled the intricate artistic carvings on the outer wall of the temple.

By enactment of Shree Jagannath Temple Act, 1954, the Odisha Government entrusted the Administration of the temple to a statutory committee constituted under this Act on 17.12.1960 for proper conservation and better management of the temple. This Shree Jagannath Temple Managing Committee has undertaken some repair works of the temple in the year 1969.

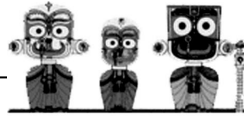
In 1972-73 a crack on the upper part of portion joining the main temple and Mukhasala and rain water seeping there were observed. The Temple Managing Committee requested the Archaeological Survey of India to take up necessary steps for its repair. The Archaeological Survey of India (ASI) experts headed by its Director General visited the spot and took necessary steps for its repair. In 1973 the A.S.I.

constituted an expert committee headed by its Director General M.N. Despande for conservation of Shree Jagannath Temple. This Expert committee and Temple Managing Committee decided to entrust Shree Mandir conservation work to the ASI in 1974. Puri Jagannath Temple was declared a National Monument by the Government of India on 3.2.1975 and the ASI took over responsibility of the conservation of Jagannath temple.

In accordance with the direction of the Orissa High Court, an agreement was made between the Shree Jagannath Temple Managing Committee and the Archaeological Survey of India on 22.8.1979. By this agreement the conservation of Shree Jagannath Temple, its Kurma Bedha, 95 subsidiary shrines in the Bedha, Meghanad Prachir was entrusted to the Archaeological Survey of India (ASI). The experts of the ASI opined that removal of the thick coat of plaster was necessary as the plaster had become spongy and porous and failed its purpose of preventing leakage of water. Rather the plaster had put heavy pressure and weight on the temple.

Accordingly the ASI took up deplastering of the temple and its subsidiary shrines. Dr. Ajodhya Das and some other persons filed a case in the Orissa High Court in 1978 against this deplastering work of ASI complaining that deplastering of the temple will cause damage to the temple structure due to bad effect of saline climate. The Hon'ble High Court by an Order stayed the deplastering work. The stay order was vacated in 1985. An appeal was preferred in the Supreme Court of India challenging this and the Hon'ble Supreme Court rejected the plea in 1986. So the ASI resumed the deplastering work after about 7 years.

The deplastering work undertaken by the ASI unveiled many artistic and iconographic



features on the outer wall of the temple. The wealth of sculptures and decorative designs unveiled by deplastering presented the temple as a veritable museum of art and architecture. After deplastering beautiful images of Siva, Brahma, Kali, Ganesh, Nataraj, Surjya and 24 forms of Vishnu came to light. Archaeologists say that 24 forms of Vishnu are not depicted in any other temple in India.

In course of deplastering the main temple was found to have been plastered having nine distinct thick layers. The cracks, structural weakness detected were repaired and replaced by newly carved stones.

While the deplastering and chemical treatment of the deplastered wall of the main temple and subsidiary shrines were in progress, a huge piece of stone measuring about six tonnes fell down from the Amla Bedha of Jagannath temple on its western side on 14.6.1990. The expert committee recommended for filling the void by fixing a new piece of stone. Good quality khondalite stone block was procured from Tapang of undivided Puri district and after proper dressing and carving as per the original design, the new piece was brought inside the temple Bedha and lifted to a height of about 180 feet by heavy lift, iron ropes and jacks and placed in the original position on 28.2.1991.

On 13.8.1992 two pieces of corbel stones weighing about one tonne fell inside Garbha Gruha in front of Ratna Simhasana. This created grave concern in the minds of the devotees and gave rise to suspicion at Government level and in the minds of public alike about the sincerity and efficiency of the A.S.I. regarding protection and conservation of the Grand Temple of Shree Jagannath. The very next day on 14.8.1992 Chief Minister Shri Biju Patnaik urged Prime Minister Shri P.V. Narasingh Rao to take immediate steps

for protection and safety of Shree Jagannath temple. The 'White paper on repair and conservation of Shree Jagannath temple complex at Puri' placed in the Orissa Legislative Assembly in 1992 by the Orissa Government reads "Hon'ble Chief Minister vide his D.O. dated 14.8.1992 requested the Prime Minister to direct the Director General of A.S.I. to rush to Puri immediately with a team of experts to make an on the spot study and take up the repair work including preventive measures as a safeguard against recurrence of such accidents. The timely intervention by Hon'ble Chief Minister set the A.S.I. on its heel and toe; a team of experts headed by the Director General, A.S.I. reached Puri on 15.8.1992, inspected the Garbha Griha where the last fall of stone had taken place and as an emergent measure provided support to the interior abode of the holy deities by erecting scaffolding on all sides."

In coordination with the Central Government, experts from different parts of India were invited to examine the structural stability and other problems relating to conservation. On 13.9.1992 an expert committee comprising experts, scientists and engineers from Structural Research Centre, Ghaziabad, Central Building Research Institute, Roorkee, National Geophysical Research Institute, Hyderabad; Indian Institute of Technology, Kharagpur and Regional Research Laboratory, Bhubaneswar, Archaeological Survey of India and Orissa Government examined the temple and determined the course of action and steps needed for repair and conservation.

The Expert Committee stressed that the Deities should be shifted from Ratna Simhasana in order to facilitate repair of the Garbha Griha. After much deliberation it was decided that the Deities would be shifted to a new temporary pedestal. A temporary pedestal was constructed



below the 'Anabasar Pindi' near 'Bhitarkatha' or Chandan Argali in Jagamohan. The Deities were shifted from the Ratna Simhasan to the newly constructed temporary pedestal on 29th November 1992 noon.

The repair and conservation work was taken up on a war-footing from 4.12.1992 and the 'Garbha Gruha' was handed over to the Temple Administration on 31.5.1993 after completion of the repair and conservation work. Mahaprabhu Shree Jagannath, Devi Subhadra, Badathakur Shree Balabhadra and Shree Sudarsan were not on the Ratnasimhasan in Shree Mandir from 29th November 1992, Sunday to 2nd July 1993, Friday. During this period Shree Jagannath's Snana Jatra, Rath Jatra and Bahuda Jatra were celebrated.

The deplastering and chemical treatment of the main temple undertaken from 1975 were completed in 1996. In the meantime conservation of Mahalakshmi temple, Bimal temple, Nrusimha temple, many other subsidiary shrines in the Shree Mandir Bedha, the Garuda Stambha in Natamandap, the kitchen of the temple have been done by the ASI. Recently fall of a stone block from the Paschima Dwar Gumut (Western Entrance Gate Dome) and serious damages detected in the Simha Dwar Gumut (Lions Gate Dome) have created suspicion in the minds of the public as well as some sections of the Sevayats, of the temple about the sincerity of the A.S.I. in protecting the Shreemandir. But work for the repair of these damages have been taken up immediately by the A.S.I. Every year during Ratha

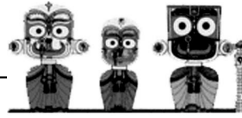
Jatra period when the Deities are in Gundicha Mandir, the Garbha Gruha of Shree Mandir is being meticulously examined and necessary repair and conservation works are being done by the A.S.I. There might have been some lapses and slackness in taking adequate measures for conservation of the temple here and there.

Simple conservation and repair works will not serve the purpose of protection of the temple. In the background of terrorists onslaught on Akshar Dham in Gandhi Nagar, Parliament House, Kasi Viswanath temple in Varanasi and Taj Hotel, Nariman House, Oberoi, Trident Hotel and Chhatrapati Shivaji Rail Terminus in Mumbai, possibilities of external aggression on Puri Shree Jagannath Temple can not be ruled out. So adequate measure should be taken for the safety and security of Shree Mandir. This is the urgent need of the day.

Shree Jagannath temple is not simply or tower of beautifully carved stones. This is the 'Bada Deula' - the 'Grand Temple' majestically enshrined in the heart of the son of the land. The pages of history show that never in the past any ruler and administrator of this sacred land have dared to neglect this shrine. They are very much conscious that any negligence towards this Grand Edifice will surely throw them out of the throne by the people of the land.

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Manifestation of God : Darubrahma Jagannath

Parikhit Mishra

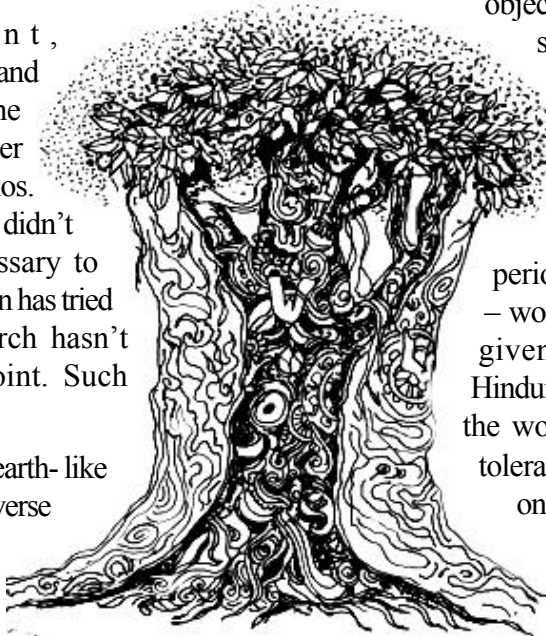
*Oh redeemer of honour
Defender of the wretched
Master of the blue-hill
Thy name is Jagannath,
I take refuge
Under Your holy feet.*

-Poet-king Upendrabhanj-

He is shapeless, smell-less, soundless, colourless
but He is everything of it:

O m n i p o t e n t ,
omnipresent, omniscient and
revered as God, He is the
creator, sustainer, destroyer
and the ruler of the cosmos.
Voltaire said that if God didn't
exist, it would be necessary to
invent Him. Ever since man has tried
to invent Him, the search hasn't
reached the closing point. Such
exploration never ends.

Of the billions of earth- like
or unlike planets in the universe
our beloved earth has
given birth to life. Evolution of man here is
a marvel. Man is the only being favoured with
intelligence. Who has favoured man ? Isn't it
God ? Isn't it a miracle ? And just making of God ?



Ancient or civilized man imagined God
as deliverer, protector and controller of his life
and destiny as his life is ephemeral. The Holy Gita
says that God dwells in our heart. The soul or
Atma, the finest power ever keeps us alive. When
the God belief is unequivocal it needs no fine –
tuning. The belief alone accepts with humility the
supremacy of God in whatever form He reveals.

Hindus worship animate or inanimate
objects which includes stones, trees,
sun, moon, stars and unseen
spirits to appease a God or
multiple Gods for a suffering
–free living. The practice
goes on from generation to
generation. In post-Vedic
period about 3000 years ago idol
– worship held sway. The east has
given birth to major religions.
Hinduism being the oldest religion of
the world its greatest excellence is
tolerance, secularism, co-existence
on the basic of teachings of the
seers and the scriptures. Hindu
philosophy teaches how to
escape from the cycle of
birth and death, the
philosophy of self-realisation. The Jagannath
philosophy preaches love, equanimity. Salvation



is achieved through total surrender in reposing faith in Him wholeheartedly. The mind ought to be doubt-free, pure and unblemished.

Just imagine what was the geographical status of Puri or Nilachala along the Mahodadhi (sea) 5000 years ago. A clean, virgin, unexploited nature could have enthralled human heart. Thicket or dense forest made the place not easily accessible. In this holy place monks, saints and ascetic persons meditated. Population was sparse, flora and fauna were in its optimal grandeur. Man and animal lived in perfect harmony. A top the Blue Hill or Nilakandar Lord Nilamadhav, an idol of glittering precious stone emitting nose-pleasing fragrance was worshipped by a tribal lord known as Viswabasu.

In Hindu belief Puri, Srikshetra, Nilachal, Sankhakshetra or Purusottam Kshetra is one and the same, the most sacred place as because the inhabitants here are not subjected to the tortuous punishment by death-god Yama. This place is the best among four Hindu shrines founded by the scholar philosopher of Hinduism the first or Adi Sankaracharya.

Bamadev Samhita says that Mahavishnu was worshipped here as Nilamadhav, since when was incomprehensible. Self-controlled, devoted, religious and fifth generation of Lord Brahma King Indradyumna of Avanti city deputed the younger brother of the royal priest Vidyapati to the holy Purusottam Kshetra to locate Lord Nilamadhav. The tribal head Viswabasu who himself was the worshipper of Nilamadhav welcomed the Brahmin priest Vidyapati and led him on the walk way in the thicket, got him bathed and got him pay reverence to the wishes granting Kalpabata and guided him up to the most gracious Nilamadhav. Extremely happy and gratified Vidyapati prostrated again and again before the deity. After the holy darshan he had holy dip in the sea. In the

night he took the food offerings made by the Gods of the heaven to Nilamadhav as dinner. Next morning Viswabasu sent invitation through Vidyapati to King Indradyumna to pay visit to the blessed Purusottam Kshetra.

On return back Vidyapati gave out the detailed briefings to the king. The king was pleased. He prepared for his sojourn to the holy place. In the meantime roving monk of gods Narada descended from nowhere. He initiated the king with Vaishnav Dharma which bore a larger meaning: the path or direction of life. King Indradyumna, his selected subjects and Narada rode an exquisite chariot and reached after visiting score of pilgrimage on their way. No sooner had they reached Purusottam Kshetra than they came to understand about the disappearance of Lord Nilamadhav under a devastating sand storm. They visited the place now covered with sand. The king was dismayed. The king built a temple on the recommendation of Narada. Narada ritually established Lord Narasimha in the temple and conducted 1000 Aswamedha Yagna. That night the king dreamt of a fragrant sandal wood log worshipped by Lord Brahma and other gods approaching the shore of the Mahodadhi where the Musa River merged in the ocean. Next morning the dream turned out true. The king and Narada witnessed, in their own eyes, the supreme soul in the shape of a sacred log. Now the king resolved to carve out idols of gods from the divine wood. Coincidentally an unsophisticated looking, emaciated old man surprisingly appeared there. In trying to remove the worries of the king he assured to make the idols in fifteen days. He set conditions that he would work in closed doors and he must not be disturbed during that period. The conditions were acceded. The man was said to be none other than God Viswakarma, the heavenly architect. On day fifteen as the doors were opened, three idols were revealed, but the



old carpenter vanished. That was the irony of it. Then the king and Narada went to Brahma Lok to invite Lord Brahma for the ceremonial and scriptural sanctification of the temple and establishment of the holy idols.

In the meantime aeon passed off. The king and Narada returned to earth at the instance of Lord Brahma. They saw that the temple built was no more. King Galab was the ruler. On hearing the admiration of Indradyumna, Galab accepted his suzerainty. A new temple was built. Now Lord Brahma appeared in the scene. He got the sacred idols boarded on to the decorated chariot. The idols were ceremonially installed on the jewelled platform. Lord Brahma named them Jagannath, Balabhadra and Subhadra. Then other deities were housed ritually in smaller temples and mode of worship was codified. The episode relating to the disappearance of Nilamadhav and emergence of Lord Jagannath is portrayed along the similar line in Niladri Mahodayh, a scripture in Sanskrit in a later period.

The Nilamadhav chapter had yet another narration; when Vidyapati reached Srikshetra he was baffled. Viswavas was worshipping Nilamadhav in secret and was reluctant to divulge the identity. Vidyapati befriended and fell in love with Lalita the daughter of Viswavas and succeeded in having holy darshan of Nilamadhav. But before Indradyumna came here Nilamadhav was non-existent.

Origin of Lord Jagannath is shrouded in mystery. History, scriptures, hearsay and shruti attempt to unearth the unknowable. The mystery is unresolved but the researcher doesn't stop here. The hunger for truth and knowledge on God is insatiable. Lord Jagannath, the Supreme God, is an object of love, reverence, trust and surrender. His beauty is unparalleled. He is four in one thus:

Hare is Balavadra, Subhadra the spirit of Rama, Krishna is Jagannath and another Hare is Sudarshan.

Today the majestic chariots hurtle through Badadanda with the chanting of His holy name. More than a million strong devotees sing, dance, prostrate and pour out their heart seeking mercy, salvation; nothing is comparable to spiritual joy. Where there is Lord Jagannath, the master of the universe, there is joy.

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The Concept of Patitapabana in Jagannath Culture

Prabhat Kumar Nanda

Lord Jagannath is the principal deity and divine master of the state of Odisha. The importance of Lord Jagannath has been fostered in the fields of religion, faith, social rites, business, literature, art and architecture of Odisha. Hence Lord Jagannath is considered as the clan God of Odias. During religious offerings for the fore-fathers once in a year, popularly known as 'Shraddha', it is considered that if the name of the fore-father is not known, then the offering is made in favour of Lord Jagannath as the age-old fore-father of every Odia. The importance of Odisha can not be thought of ignoring the concept of Lord Jagannath.

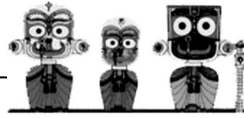


Yuga. The glory of Odisha can never be described ignoring the above three principal virtues of the culture of Odisha.

Basically the famous poet, Upendra Bhanja of eighteenth century vividly described the importance of Lord Jagannath in his epics. The festival of Glorious Bathe (Snana Purnima) and the Car Festival (Sri Gundicha) are considered as the most important functions in the cult of Lord Jagannath. Innumerable festivals and religious rites have been observed in Jagannath temple. It is popularly told that thirteen festivals are celebrated in twelve

months in the temple. Importance of the clan of Odia can be divided into three parts as Lord Jagannath, exquisite architecture of Konark and other temples and the celebrated poets of seventeenth and eighteenth century popularly known as Reeti

months in the temple. In all other festivals, the representative of Lord Jagannath, popularly known as Patitapabana comes out of the temple to participate in different functions. Lord Jagannath along with His brother Balabhadra,



sister Subhadra and weapon Sudarshan leave the Sanctum Sanctorum (Ratna Simhasana) during Snana Yatra and Ratha Yatra. Poet Upendra Bhanja has justified the journey of Lord Jagannath idol outside the Grand Temple because of the reason to justify His name. The other name of Lord Jagannath is Patitapaban. All downtrodden people suffering from physical and mental sorrows are called as Patita i.e. human beings deprived of normal stature irrespective of their caste, creed, religion, place or geographical locations. Such pain-stricken people require definite blessings of Lord Jagannath to overcome the sorrow. For administrative reason, King of Puri ordered about the prohibition of the entry of non-Hindus inside the Jagannath temple. It was a challenge to the dignity of Lord Jagannath.

The name itself as Jagannath depicts as Lord of the Universe (Jagat (universe)+Nath (the master). Hence any creature of universe cannot be denied to avail the blessings of Lord Jagannath. Since the King of Puri for administrative reasons declared the prohibition on entry of non-Hindus to the temple, they were deprived of the scope to see Lord Jagannath in the sanctum sanctorum. In order to give the opportunity to all non-Hindus to behold and touch the idol, Lord Jagannath preferred to come out of the temple to the road, popularly known as Badadanda for direct interaction with the people of the universe. Hence poet Upendra Bhanja has rightly established the universal glory of Lord Jagannath justifying the name as Patitapabana.

It is an interesting fact that the temple of Lord Jagannath is covered by Patitapaban from the top to the bottom. Hence scholars considered the temple as the temple of Patitapabana and the holy name of the place as Patitapabana Kshetra. On minute analysis of the existence of Patitapabana in different forms in the grand

temple, one has to accept the above fact realizing the importance of it. Lord Jagannath Himself is named as Patitapabana as the saviour of the downtrodden people of the universe. He is more popularly known as Patitapabana than that of Jagannath. Hence Patitapabana is present on the sanctum sanctorum (Ratna Simhasana) along with His elder brother, sister and weapon. An idol of Patitapabana than that of Jagannath. Hence Patitapabana is present of the sanctorum (Ratna Singmhasana) along with his elder brother, sister and weapon. An idol of Patitapabana is also installed at the entrance point of the temple. While crossing main gate i.e. Singhadwara a small temple named as Mukhasala is in existence in the temple. Before approaching twenty two holy steps one will have to cross Mukhasala and the idol of Lord Jagannath is present on the right-hand side wall and is popularly known as Patitapabana. Since the King of Puri on administrative reasons prohibited entrance of non-Hindus to the temple, perhaps Lord Jagannath has no other choice than to be present at the entrance point of the temple giving the scope to all the people desirous to see Him at Puri.

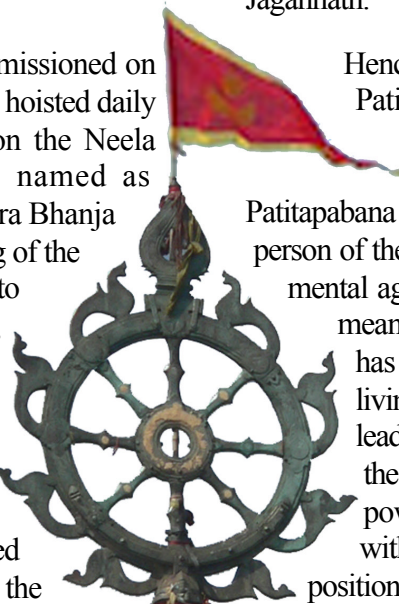
History reveals that Rama Chandra Deb was the ruler of Odisha during third and fourth decades of eighteenth century. During such period Sujha Khan, a Muslim ruler invaded Odisha. King Rama Chandra Deb was defeated and was forced to accept the daughter of one of Muslim Lieutenant (Mursid Kuli Khan) as his wife in order to save Jagannath temple and to avoid torture to the people of Odisha, King Rama Chandra Deb accepted to above proposal and became Muslim. After marriage, he was not permitted to enter the temple of Jagannath. Finding no other way to have a daily darshan (vision) of Lord Jagannath he ordered for the installation of idol identical to the main idol of Lord Jagannath on the wall of the entrance portion of the temple. Such specific idol



was commissioned in the Mukhasala (Goumuta) for the privilege of the King Rama Chandra Deb. The deity is popularly called as Patitapabana i.e. saviour of downtrodden and suffering mass of the universe.

Patitapabana is also commissioned on the top of grand temple. The flag hoisted daily on the top of the temple i.e. on the Neela Chakra (i.e. blue wheel) is named as Patitapabana. Odia poet. Upendra Bhanja has narrated in his poem that, flag of the top of the grand temple visible to the devotees from great distance, welcomes them to visit the temple and to have the blessings of Lord Jagannath. Such a flag is hoisted at a height of two hundred fourteen ft. On specific ceremonies, flags of two hundred fourteen ft. length are hoisted on the top of the temple as the bottom of the flag to touch the grand road covering the total temple. Such specific lengthy flags are popularly known as Padukakhia Bana. Different sizes of flags made of red and yellow colour cloth are usually donated by devotees for materialization of their desires. At times five to twelve flags are hoisted on the top of the temple fostering

magnificent view of the temple. Old flags are also available for purchase by the devotees inside the temple. Devotees usually keep such flags in their house cherishing the divine blessing of Lord Jagannath.

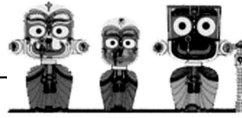


Hence it is a convincing fact that Lord Patitapabana is commissioned on the top, at the bottom and in the heart of the grand temple. The name Patitapabana is not confined to any religion. Any person of the world suffering from physical and mental agony is called as Patita. The literary meaning of the Patita is, a person who has fallen below the standard of human living. To remove such shortcomings for leading normal human life, one requires the blessings of the Almighty. Hence the power to lift the downtrodden person with blessings to change his miserable position to comfortable and normal is named as Patitapabana. Thus, the concept of Patitapabana culture in the tradition of Lord Jagannath is convincing and full of justifications.

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NOTIFICATION

The Government of Odisha vide Notification No.6324 / IPR dated 4.6.2012 have been pleased to enhance the remuneration of the writers of Odisha Review and Utkal Prasanga from Rs.100/- to Rs.250/- (without Photograph) and from Rs.150/- to Rs.300/- (with Photograph). This noble endeavour of the State Government indicates a positive gesture towards the authors / writers.



Tree Worship Tradition in India and Origin of Jagannath Cult

Dr. Janmejaya Choudhury

Tree-worship, in India, had been common since the earliest time. Among the scale of Mahenjodaro is one depicting a stylized Pipli tree with two heads or Unicorns emerging from its stem. In ancient India tree-worship was a regular feature in both Hinduism and Buddhism, the fact is well borne out by notable places like Besnagar, Bharhut, Bodhagaya, Ellora, Sanchi, Bhaja, Mathura, Amarabati, Nagarjunakonda etc. Gradually, people began to feel that the trees were sensitive and



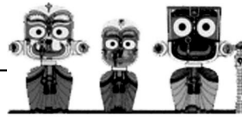
animate. This awareness further modified peoples' attitude towards trees. In Odisha there is a tradition of the Banyan tree being married to the Pipli tree.

In Odisha, however, Peepal is considered to be the symbol of male and Banyan, the female. The point, therefore, is that in ancient India all Pipli, Neem and the Banyan trees were esteemed and worshipped. The image of Jagannath at Puri is made of Neem tree. Again the Apauruseya tree

which was found floating on the sea was a Banyan tree and the Kalpa Vata, mentioned in the Purushottama Mahatyma, and worshipped in the temple compound at Puri, is also a Banyan tree. Moreover, the tree Urdha Mula Adhah Sakha,'

which is mentioned in Bhagavat Gita, is a Pipli tree.¹ This tree was famous even in the time of the Vedas.² Atharva Veda states us that Pipli is the abode of the Gods and is grown in the third loka i.e., 'swargaloka'.³

Lord Krishna also breathed his last under Pipli tree.⁴ The tree, 'Kalpa Vrksa' was famous and the religious symbol of the Jainas. The Buddha got enlightenment under the Pipli tree, which was henceforth called Boddhi tree. Lastly he died under the grove of Sala trees. On account of such associations with the Buddha, these trees are regarded as sacred by the Buddhists. This Buddhists' practice of sanctifying trees might have influenced the later

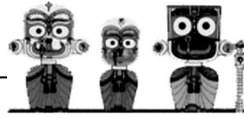


Hindu society as well. Buddhism adopted the cult of tree-worship which was already prevalent in the country. The trees which are associated with the birth of the Buddha are Sal, Asoka and Plaksa. In course of time Nyagrodha, Udumbara and Pipli were considered as the embodiment of the God Visnu.⁵ From Purushottama Mahatmya of Skanda Purana we come to know that there existed, during the Universal deluge, the sacred Kshetra and the great 'Nyagrodha' tree with four branches.⁶ It seems likely that in course of time, the conception of Nilamadhava or Purushottama-Jagannath having four arms led devotees to look upon the tree itself as the embodiment of Vishnu or Purushottama. Skanda Purana stated that before the installation of the present images of Jagannath, Balabhadra, Subhadra and Sudarsana, there was already one Nilamadhava with four arms, like those of Vishnu.

Iconography has represented Nilamadhava as a Vishnuite deity with four arms. The images of Nilamadhava was buried under the sand. With the passage of time, Jagannath became famous by the name of Darudevata. But it should not mean that all Daru Devatas are Lord Jagannath.⁷ Idol-worship in India was a later innovation. Earlier the stone or symbol worship, known as Pratika Puja, was customary. The image-worship was introduced to convince the mass of the people, who found symbol-worship difficult to comprehend. In this respect worship of the phallic symbol is definitely prior to the worship of other images. Purushottama Mahatmya of Skanda Purana states how the four images of Daru Brahma-Jagannath came to light from the Apauruseya trees that floated on other sea. Side by side there is the mention of the Nyagrodha tree-worship. Therefore, we may assume that Jagannath cult may have found its origin in tree-worship.

The Savaras inhabiting the deep forests usually worship tree. They cut the unnecessary branches and worship only the stem with two branches, which represent the hands of the tree-deity. On the top of it, they paint a human head. The image of Lord Jagannath resembles the stem of a tree and his hands stretch of tree. His face is painted, not carved. Therefore, it can well be presumed that originally he may have been the deity of the Savara and later accepted by the Hindus, i.e. Vaisnavas etc. Skanda Purana relates to the Hindu king, Indradyumna, who remodelled the idol and installed it in the temple at Puri. In support of this, Pandit Nilakanth Das, said "it appears that this replacement of the images for the ancient Nilamadhava was not all once universally accepted even in Orissa. The Savara Narayan, it has been said, was a pillar with a head made of Neem wood. Now-a-days the Savaras worship the Trinity, namely –Tana Penu, her husband Jakeri Penu, her brother Murvi Penu. Penu in the language of the Savara means God. All the same, ancient name of Jagannatha as currently in vogue in the Savara villages of Orissa is Jaganaelo- made of wood. The name of deity in the Savara languages is *Sanam* and the images are known as 'Kitangas'. Of all the Kitungas Jaganaelo is the greatest, and Savaras call him the Lord of Universe. The configuration must have been unanimously acceptable to the people: as Daru to the Savaras, Yupa to Vedic Brahminism, Stupa to Buddhists and Jains, Lingam to the Saivites, Stambhaja (pillar-born) Nrsimha to Vishnuvites, Girija (hill-born) Nrsimha to Sakta and Ekapada Bhairava to Tantrics.

Jagannath is the self-manifestation Lord of the masses. The legends about His origin from a log of wood come ashore floating and carved by none but Himself as carpenter, or His appearance as pacified Nrsimha over the



sacrificial fire to king Indradyumna are admittedly myths. They point to the truth that He was gracious enough to manifest to Indradyumna (literally meaning 'light of soul', a classic name for His advent. He is the lord of Grace, the latest concept in religion. His form is that of Cryptolimbed Nrsimha: thereomorphic flat topped head, a pair of sharing circular eyes with red border in lieu of eyelids suggestive of the Sun and the Moon/eternal vigilance and open hands suggestive of embrace, the gigantic shape calls to mind Purusa of Purusa-Sukta. There is, therefore, little doubt that the vast majority identify Jagannath with Vishnu. In the Puranic age Vishnu became important among the gods, though during the Vedic period, he was not considered very powerful.⁸ By the time of Satapatha Brahmana, Vishnu was again considered as the most powerful god and an embodiment of the sacrifice. Padma Purana says, "if only Jagannath is worshipped, all the gods are worshipped at the same time."⁹

Vishnu is visualized as 'Anakara' i.e., 'the formless one. The first image in the evolution of image- worship represented the worship of the formless, or Nirakara worship. Next the man, to be more sure about the existence of God, worshipped the Pratika or a formless stone, etc. And finally, to convince the ignorant and to popularize religion among them, image- worship was introduced and grew deep.

The cult of Jagannath is an integrated whole. It has absorbed the Narayan cult of Bhagabata religion, Madhava cult of Orissa, the atheist cult of Buddhism and Gopinath cult of Vaisnavism in course of time. Jagannath stands for the highest common factor of all religion. Though enshrined in his temple, He is Universal self within the heart of everyone guiding to right action. He is the dispenser of a spiritual order based on faith, universal brotherhood and love. May that order triumphs.

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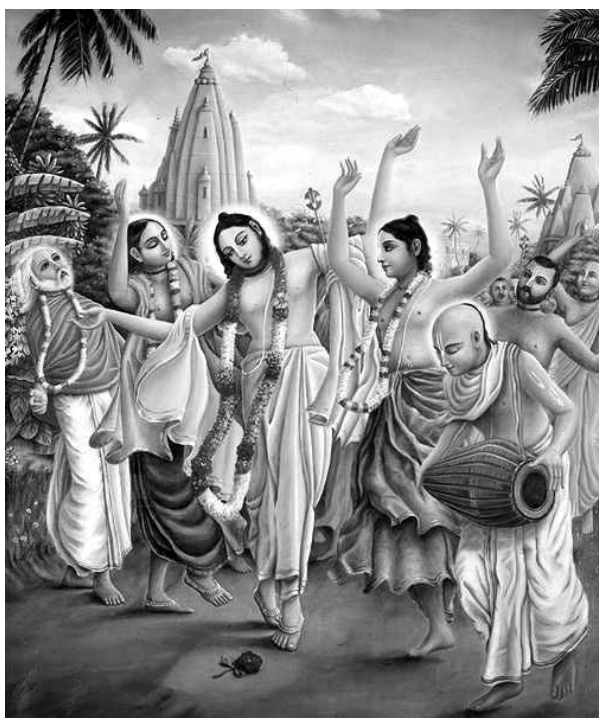




Odia Society and Sri Chaitanya

Prabodha Kumar Rath

Bhakti Movement which was originated in the medieval period brought manifold changes in the fold of religion and society in India. It had far reaching effects. The Bhakti preachers emphasized on simplicity and salvation. From ancient period Indian saints and sages suggested three ways to realize God such as: *Gyana Marg*, *Karma Marg* and *Bhakti Marg*. The sages and saints of the medieval period put stress on the *Bhakti Marg* as it reflects keen devotion, surrender before God and social equality, so it gains popularity. Casteism, conservative ideas, rigid religious formalities, social inequality dissatisfied the common people. Islam gradually spread its wings in India. The rigidity of Hinduism also accelerated the spread of Islam in the Soil of India. So some saints worked to simplify the Hindu religion and out of that Bhakti movement was born. It worked to generate peace,

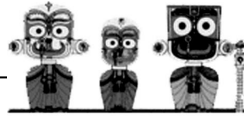


co-operation and co-ordination among the two major communities of Indian society. Moreover, the Sufi movement also helped for the growth of Bhakti movement. The main objective of this movement was to eradicate superstitions and

inequalities in the socio-religious field and realization of God by Bhakti. Among the towering figures of this Bhakti movement, Sri Chaitanya was one. The life and teachings of Sri Chaitanya had manifold social effects. His prime objective was not for social reforms, but it was a byproduct of Bhakti, the chief characteristics of which were catholicity and equality in the eyes of God. He preached for the religious freedom and accepted converts

from all sections of people irrespective of castes and creed.

Sri Chaitanya was born on 18th February 1486 at Nadia to Jagannath Mishra and Sachi



Devi. At the age of 24 he was ordained as a monk by Keshab Bharati and was given the name Sri Krishna Chaitanya. His original name was Viswambhar, Nimai. As in the case of Buddha, who in seeing four stages of human life renounced his married life. So also Viswambhar on being irritated by the Muslim Kazi who prohibited the procession chanting the name of Krishna with music, staged Satyagraha and Kazi ultimately lifted his prohibiting order. But Viswambhar decided to take sanyasa. Chaitanya made his abode at Puri for about eighteen years. Chaitanya considered Lord Jagannath to be Krishna Himself. His father was a follower of Vaisnavism. So Viswambhara was inclined towards Vaisnavism in his early age. After the death of his father he entered into worldly life. He had a happy married life with Lakshmi but due to her untimely death he again married to Vishnupriya. But she failed to fill the void of his heart so he sought solace from religious pursuit. Some time towards 1508 Viswambhara met Iswarapuri at Gaya. His interaction with Iswarapuri had a deep spiritual impact on Viswambhar. On 23 January 1510 at the age of 24 he took Sanyasa from Keshava Bharati and the Guru named him as Sri Krishna Chaitanya. Then he visited several religious places.

Odisha at that time was the only independent Hindu empire under Gajapati Prataprudra Dev. King Prataprudra Dev himself was religious minded. So Chaitanya decided to settle at Puri. In the eyes of Sri Chaitanya, Jagannath was no other than Krishna. Chaitanya was not an originator of Vaishnavism, but his impact started a Neo-Vaisnavite movement by rendering a new interpretation to the faith. As an exponent of Neo-Vaishnavism he prudently spread Bhakti through medium of Kirtana (Devotional songs accompanied by Mridanga, symbols etc. Sankirtana a regular ritual of the Vaishnavas was originated to attract the people.

Through Sankirtana he was able to make Vaishnavism a popular mass movement.

Srichaitanya's cult spread far and wide in Odisha creating virtually a social revolution. It saved Odisha from the onslaught of Islam. He introduced Kirtan as the means for developing love and devotion for Krishna which is unique in Hindu religion. The Hindus had no system of common mass prayer or worships as Muslims and Christians have. Kirtan is the mass chanting with music in which there is no distinction of caste and other social distinctions. It has minimized caste conflict in Orissa as it exists in North and South India. Kirtan kept intact the rural society. Social reformers have adopted the method of Kirtan in the tribal society to bring them to the mainpath of Hinduism. Under the impact of Kirtan, *Bhagvat Tungis* established in every village where Bhagvat is read and listened by the villagers together. The cult of Chaitanya developed especially among the agricultural tribes and castes who had an inferior position in the social hierarchy. Chaitanya Maths and temples in different parts of Orissa testifies the popularity of Chaitanyaism among the masses. Among them the Maths and temples at Rambha, Buguda, Sergada, Athagarh Patna, Bodokhemandi, Bhimapur, Polasara, Hatasahi, Kaunpur, Soro, Nuagan, Ghanteswar, Bhadrak, Damodarpur, Gurudaspur, Bengali Sahi, Purosottampur, Vishnupur, Kaipadar and Brahmagiri are very famous.

His Kirtan was to reconstruct an equalitarian society under the banner of the name Hari, where there would be no difference between the ruler and the ruled, the learned and the illiterate, the rich and the poor, the Brahmin and the Sudras, the Hindus and the Muslims. The philosophy of Chaitanya taught three things -

- Simple living with minimum possible item of things.



- Disregard caste rule
- Spirit of toleration.

He was entirely successful in his missionary activities transforming the Orissan society to his evangelical order through Sankritan. He ushered in an era of Cultural renaissance against political turmoil caused on account of Muslim rule over an orthodox society. The Sankirtan, the greatest contribution of Sri Chaitanya is still a living force. Now-a-days people resort to Sankirtan irrespective of castes and creed reminds us the significance of the flow of his tenents as a strong cultural force.

Even before his renunciation of the world, he was a beloved friend of the distressed, the poor and the downtrodden. The noblest achievement in Chaitanya's life was an extending of the right to the love of God to all including the backward section of the society. His mission was to reconstruct an egalitarian society under the banner of the name Hari where there would be no distinction between the ruler and the ruled, the learned and the illiterate, the rich and the poor, the Brahmin and the Sudra, the Hindu and the Muslim. Chaitanya proved to a great reformist as he struck at the root of untouchability. He was of the view that even a Chandala is not to be despised

as a Chandala, if he is attached with the name of Krishna and that a Brahmin is not to be respected as a Brahmin if he is dishonest. Kindness to all living beings was the fountain source of inspiration to Chaitanya.

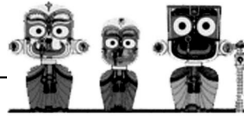
The popularity of Chaitanyaism in Orissa was not only the result of its inner simplicity and egalitarian approach but at the same time due to the contribution of his followers and their successors. There is a controversy regarding whether he really wanted to eliminate caste-system or to maintain status-quo. But Chaitanyaism was more popular among the down-trodden and socially exploited people.

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The Merciful Golden Incarnation

Janaki Ballav Pattanayak

Srimad Bhagabatam is the highest of all scriptures. It is declared in Srimad Bhagabatam (1-3/28) that "Krishnastu Bhagaban Swayam" the meaning of which is Shree Krishna is the supreme personality of Godhead. As per Sri Brahma Samhita and Sri Garga Samhita all incarnations (Avataras) come from Shree Krishna.

Sri Jayadev Goswami of our Odisha also arrived at the same conclusion in his Dasavatar Stotra that Kesaba (Shree Krishna) takes incarnation as Shree Ram, Shree Nrusingha, Shree Barah and Baman and He is the Lord of this Universe Shree Hari.

The Supreme Lord Shree Krishna to measure the love of Shree Radha descended on this holy land in the form of Shree Gauranga. For constant thinking about Gaurangi Sri Radha (Golden Complexion) and to realise Her love towards Him the body of Shree Krishna

turned white i.e. Gauranga. Also to distribute His own devotion, along with Yuga Dharma Shree Namasankirtan Shree Krishna Himself descended as Sri Chaitanya Mahaprabhu in disguised form of Shree Gauranga. (Chharna Kalau-Bhagabatam 7.9.38). This is the inner (Antaranga) and Principal

cause of the advent of Shree Gaursundar. Therefore it is no doubt that Shri Chaitanya Mahaprabhu is Shree Krishna Himself.



In different scriptures it is clearly described that Shree Krishna is the Lord of Universe (Jagannath). Therefore Sri Achyutananda Mahapurusa of our Odisha Panchasakha and Sri Basudev Ghose, a famous Vaishnav devotee of

Bengal Vishnav School have opined in their Bhajan's respectively that Sri Gaur, Shree Krishna and Shree Jagannath, three forms are same 'Jei Gaura Sei Krishna Sei Jagannath'.



The Secondary cause of Shree Chaitanya's advent at Sri Mayapur (Navadvipa) on 4th February 1486 on lunar eclipse Shree Radha Krishna's Dolapurnima (Full moon) day on the eve of Pathan rule in India (i.e. for Jada Jadhahi Dharmasya - Geeta-iv-7). During the reign of Hussin Shah in Bengal, whole India except Odisha was not in a state of peace. There was struggle and disturbance everywhere in India. Hindu religion and temples were smashed, Hindus were forcibly converted. Sanatan Dharma was going to meet its end from the soil of India. In such a very crucial period the supreme Lord Shree Krishna Jagannath to make it true of His word in Srimad Bhagabat Geeta (iv-8) appeared as Sri Gauranga Dev.

God is Sat, Chit and Ananda. So this time the Supreme Lord descended on the earth in most beautiful lovely human form not to kill the demons, but to purify or enlighten them by love for which He is called as the best Avatar (Incarnation). He came down to the world with full compassion by the adoration of Sri Adveita Charya Prabhu.

His look, His speech, chanting of Harinam, His grace, His tall and handsome figure, His arms, His voice, commanding, smartness, Lotus like eyes, beautiful spotless moon like face, hands as long as touching His knees, complexion like molten gold all these things were captivating the heart of all.

There are two types of recognitions, viz exoteric and esoteric. An example may be given here. Just like four blind men visited an elephant. One felt the leg, one passed the hand over the body, one touched the ears and the other one held the tail of the elephant and declared that the elephant is like a pillar, wall, fan and a snake respectively. But the man having eyes saw the elephant completely or as it was which is wholly

correct and the experience of the blind men were wrong or partially right. Similarly the exoteric recognition of Sri Chaitanya Mahaprabhu is that He is a great devotee or a religious reformer. But from the esoteric point of view He is Shree Krishna Himself with the feelings and emotions of Sri Radha Rani, testing Radha's love for Shree Krishna.

In Odisha and outside the state we are recognised with the names of two Mahaprabhus viz. one Mahaprabhu Shree Jagannath and the other is Shree Chaitanya Mahaprabhu. Both are one. Where is the proof ? First of all we shall look towards Srimad Bhagabatam the highest scripture (Sl.xi-Ch-5 Sl.32). Shree Krishna's Saktyaves Avatar, Sri Vyasa Dev predicted that in Kaliyuga a very fair complexioned personage would appear with the name of "Shree Krishna" on his lips and with his retinues attendants and followers. He would be worshipped by means of Sankirtan by people of great intellect. So who is He ? He was no other than Shree Chaitanya Mahaprabhu. When Shree Krishna is full of love and mercy (Audarya) He is then Sri Gauranga and when Sri Gauranga is full of grandeur and Majesty (Aisurya), beauty and love (Madhurya), then He is Shree Krishna.

In Chhandogya, Swetaswetar, Mundak Upanisads, Vayupuran, Garudapuran, Bhavisyapuran, Ananta Samhita, Isan Samhita, Krishna Yamala Tantra and many other scriptures there were predictions / proofs regarding the advent of Sriman Mahaprabhu. Also in many cases Sriman Mahaprabhu could not be able to hide his own identity near his close devotees. He shows his different God forms i.e. Vishwarupa, Astabhuja, Sada Bhuja, Shree Balgopal, Shree Ram, Shree Baraha, Shree Rasa Raj Mahabhav Radha Krishna forms to his mother Sachimata, Sri Adveita Charya Prabhu, Sri Sridhar Pandit,



Sri Nityananda Prabhu, Sri Srivas Pandit, Sri Murari Gupta, Digvijayee Pandit Keshav Kashmir, Sri Sarbabhauma Bhattacharya, Sri Ray Ramananda and Gajapati Pratap Rudradev respectively and to many others from which it clearly reveals that He is God himself.

Also Srila Kaviraj Goswami, the author of Shree Chaitanya Charitamrita and Sri Vrindaban Das thakur author of Sri Chaitanya Bhagavat both have repeatedly and emphatically established that Sriman Mahaprabhu is no other than Shree Krishna. During the car festival at Puri among seven Kirtan groups, He appeared himself in seven forms (manifestations) separately in seven groups and started Mahasankirtan Rasa.

Srila Kaviraj Goswami in Shree Chaitanya Charitamrita - 1-1-3 said that what the Upanishads describe as the impersonal (Adweita) Brahman that is the effulgence of the body of Sri Gaura Krishna and the Lord known as the super

soul. Paramatma is but His localized plenary portion. Shree Chaitanya is the supreme personality of Godhead, Shree Krishna Himself, full with six opulences. He is the absolute truth no other truth is greater than or equal to Shree Krishna Chaitanya.

It is noted in Sri Bhavisyapurna and Shree Chaitanya Charitamrita in both of the scriptures that "May that Lord who is known as the son of Sri Sachidevi be transcendently situated in the inner most chambers of your heart, resplendent with the radiance of molten gold, he has appeared in the age of Kali by His causeless mercy to bestow what no incarnation has ever offered before, the most sublime and radiant spiritual knowledge of the mellow taste of His service.

Janaki Ballav Pattanayak, Budhi Bagicha, Samantarapur, Khurda.

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The Divine Game

Prof. Rajat Kumar Kar

How helpless I am, having a limited frame
to comprehend the Almighty, I cannot claim
All pervasive O Lord ! you are
Unseen, unknowable the Upanishads declare.

Oh ! the awe inspiring Lord !
Without legs you move
Fulfiller - the great ! all wants you remove
Oh my colossus ! without hands you receive.

To surrendered souls, you never deceive
No ears alas ! You hear;
Devotees feel they are near
Oh my love Lord dear ! you remove their fear.

Supreme Seer and Knower !
Through your unusual eyes what are not clear ?
Say the wise to close my eyes
To see you within and then realize
Failing that your present from I worship.

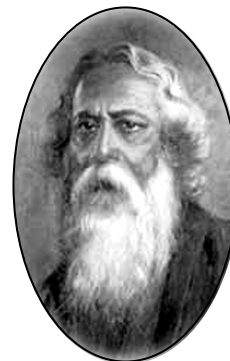
Truth the ultimate through it peeps
Unlimited is contained in the limited frame
Oh ! I witness the divine game.

Prof. Rajat Kumar Kar, N-1/183, Ananya Niketan,
IRC Village, Nayapalli, Bhubaneswar.



Puri and the Poet Tagore

Gurukalyan Mahapatra



This article is a tribute to Rabindra Nath Tagore's 150th birth anniversary. Indians here and abroad have celebrated his 150th birth anniversary. Tagore was closely associated with Odisha (old name Orissa) and had to manage his zamindari. He had ties with Puri also. We are reproducing the article of the ex-Chief Editor, Utkal Prasanga which was published earlier in our Magazine for readers' interest and references. Poet Tagore's song Janagana Mana Adhinayak is India's National Anthem. Besides he was the first Indian who received the prestigious Nobel Prize and the centenary of Nobel Prize is going to be celebrated next year i.e. in 2013.

-Editor

'I have come to Puri. I am the invited guest of those who are now at the helm of the affairs of Orissa. There is something novel in this fact. In older days, they who were kings or heads of the state, use to honour the meritorious, thereby honouring their own countries and governments. By this liberality, they used to keep contact with human culture and admit the universal heritage in the development of faculties. We have learnt the modern system of political administration from the English. The talented have no place in it. The statesmen of Europe wield the outward aspect of that power which is based upon economic and administrative laws. They can not have the right to govern the spirit that lies underneath but it is needless to argue that having acknowledged and paid due regard to it, a noble environment can be created for the government. In oriental system of administration the scope for acknowledgement of the individual talent has, however, not been neglected.'

The poet of the Universe, Kavi Guru Rabindra Nath Tagore once expressed this in a letter to his former Secretary Dr. Amiya Chakravarti. While at Puri Tagore appreciated

not only its sea breeze, but also the then Orissa Government's unique hospitality. Hence in the same letter, he mentioned - 'Let me now tell you about myself. I have no work here, nor am I of any use to anybody. Those who are taking care of me here, expect no material advice from me. That salutary and refreshing effect with which the sea breeze is touching my body and mind is the very symbol of the hospitality of the newly responsible Orissa Government. Administrative procedure has created no obstacle to it, nor has it been affected by budgetary economy. Sitting on the first floor of the Circuit House, I have unhesitatingly given myself up to pure idleness. The ministers here, having noticed the tired condition of my health, come everyday to encourage me to spend my days without any purpose. The mentality of admitting human relationship even in the midst of heavy pressure of work is still inherent in our country; and this has been felt by me specially after I have come over here.'

Tagore loved the people of Odisha as well as appreciated its administration, which is found in the concluding para of his letter. Thus he



concludes, 'From a distance I have formed an idea about the love of the people and the efficiency of those who are at the helm of the administration of Orissa at present, and now I am appreciating it from close quarters.'

In 1939, Sri Biswanath Das, the then Chief Minister (called Prime Minister also) of Orissa had invited Rabindra Nath Tagore to visit Orissa. Besides, Chief Minister Das went to Calcutta to attend a meeting of All India Congress Committee in the same year. During his stay there, he personally met the poet to pay respect. Tagore told him that he was happy to know from the papers about the progress of Orissa under the popular ministry. Tagore referred his connections with Orissa for a century and said, '*I belong also to Orissa. I entertain goodwill, love and affection for the people of Orissa*'

Mr. Biswanath Das requested him to visit Orissa personally to see the progress of Orissa and Tagore agreed to his proposal. After returning to Cuttack (as Cuttack was old capital of Orissa) Chief Minister Das wrote a letter to the poet on behalf of the government and people of Orissa to visit this province, not as a guest of anybody but as a State Guest. But the then Governor of Orissa (first Governor) Sir John Hubback did not like the idea of making a non-official person a State Guest. But the ministry of Biswanath Das insisted that Tagore should be treated as a State Guest. The then Chief Minister Mr. Das sanctioned the necessary amount of expenditure out of his discretionary fund and asked the Collector of Puri to look after the arrangements.

Poet Tagore then reached Puri on 19th April in 1939. He was received there by the ministers and government officials. The poet stayed in the Circuit House as the guest of the State Government. But all his engagements were cancelled for few days as the poet suffered from

slight fever and the doctors advised him complete rest.

At Puri on 8th May, 1939 the poet was given an ovation on behalf of the women of Orissa. The next day i.e. on 9th May, the poets' birthday was also celebrated there with enthusiasm. A function was held in a well decorated pandal after the opening song. The poet was welcomed with the chanting of Vedic hymns by the Pandits of Sanskrit College. Flower, sandal paste, vermilion and coconuts were offered as a mark of respect.

The then chairman of Puri Dist. Board a well known writer and the compiler of Odia Encyclopaedia, Mr. Gopal Chandra Praharaj welcomed the poet and presented him a filigree casket on behalf of various cultural organisations. Pandit Raghunath Mishra also read an address of welcome in Sanskrit. Well known Odia writer and freedom fighter Mrs. Sarala Devi (no more today) also welcomed in Odia. At last the poet expressed his satisfaction and gratitude for the cordial reception which was accorded to him. Prof. Pravat Mukherji writes that *Tagore in his reply to the reception, said that he had been warmly received in many countries of the world, but the reception which was given that day by the people of Odisha touched his heart, as it was according to the traditional Hindu style. Tagore also said, 'he would always cherish the memory of that welcome so spontaneously accorded by the people of Odisha.'*

On his birthday, prior to that meeting two Odia poets met Tagore at the Puri Circuit House and recited poems in Odia which they addressed to him. They were Kalindi Charan Panigrahi and Chandra Sekhar Das of Jajpur. Panigrahi was a famous writer of Orissa and his poem was appreciated by Tagore, who observed that there was close affinity between Odia and Bengali



poems. Das another poet of Jajpur who also met the poet Tagore was blessed. Tagore even wrote a few lines in Bengali for him. The English translation of those lines are -

*O' my unknown admirer,
Today you have become known.
With my blessings I repay
My admirer your loan.*

During his stay at Puri, the Raja or the king of Puri and the Superintendent of Jagannath temple, bestowed upon the poet Rabindra Nath Tagore, the title *Parama Guru* (the great teacher). As the poet was indisposed that ceremony was not held publicly. The Dewan (Manager) of the king therefore came down to Circuit House in a procession to bestow that title. First of all the panegyric was read out in holy Sanskrit language. Then the camphor garland, head dress and a pair of silk cloths were offered as a mark of respect by the chief priest of the king on his behalf. Tagore in his speech expressed great pleasure for the honour accorded to him.

Though Tagore left Orissa in the second week of May, 1939, while he was at Puri, he had composed three poems. They are (1) *Pravasi* (The outsider) (2) *Janmadin* (The birthday) (3) *Epare Opare* (This side and that side)

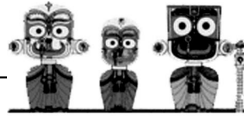
In his first poem *Pravasi*, Tagore describes himself as a man of the world and he does not consider anybody to be alien. The theme reveals that he is united with all men of the Universe on a board of intimate relationship. Those who are materialistic and engrossed with worldly affairs, have lost the communion with their souls. They are satisfied to stay within the narrow confines of their own four walls and they have no carving to hold communion with the Universe. The message of the poet was that the curtain of oblivion between the little self and the greater self disappears and we are again united

with the universe. This is truth, the entire Universe is our home.

In his poem 'Janmadin' the poet regrets that the people know him only as a poet and never try to know his entity. This narrow vision gives only a divided picture and the deity who lives in the heart of the poet, laughs at this fragmentary narrow conception, writes Prof. P. Mukherjee.

But his (Tagore's) poem 'Epare Opare' was an emotional poem. The poet had a feeling that he had lost all contacts with the noisy world on the other side of the highway. He lives at a distance of reality in life and looks for life's fundamental meaning. How he fights with lonely mind has been depicted in this poem.

Rabindra Nath Tagore also visited Puri earlier on 12th Feb. 1893. Probably this was his first visit to Puri. At that time he visited Puri alongwith the then District Judge B.L. Gupta and his wife. Gupta was visiting Puri for his inspection work. Sitting over a palanquin, Tagore enjoyed the journey to Puri. By that time he was young. It is also learnt that in 1891 December, Tagore visited his Pandua Estate in old Cuttack district of Orissa on behalf of his father. This perhaps was his first visit to Orissa. However, on 12th February 1893 when Tagore first visited Puri. It was very much enjoyed by him. Thus he narrates his experience in a letter, 'The road lies beyond the Kathjuri (a river of Cuttack city). The white sands are glittering. In English it is called the bed of river. It is bed indeed. It is like a bed abandoned at dawn - a bed of undulating sands, formed by the movement and force of the river currents. This crumpled bed has not been smothered by a hand with care. On the other side of this long stretch of sand at one end and a narrow stream of crystal clear water is flowing. It has been described in Kalidasa's Meghdoot (Utara Megh, Sloka 28) that the separated wife of Yaksha was almost lost



at the edge of her lonely bed, like the moon of the dark fortnight appearing at its most attenuated stage at the last edge of the east. The sight of this river at the fag end of the rains provides another simile for a pining woman.'

Tagore wrote in this letter, 'the road from Cuttack to Puri is good. It is high with low-lying fields on both sides. There are big shady trees, mostly mango. At this time all the mango trees are in blossom, filling the way with fragrance. Some villages are seen surrounded by mango, pippal, banyan, coconut and palm trees.

Tagore narrates, at places covered carts are standing on the banks of shallow rivers. There are confectioners under palm-leaf thatches. Inside the huts in rows, under the trees on both sides of the road, the pilgrims are taking their meals. The beggars are shouting in strange languages, whenever they see fresh batches of pilgrims or carriages or palanquins'.

He also wrote about the pilgrims entering to Puri. He wrote, 'as one approaches nearer to Puri, the pilgrims are seen in greater numbers. Covered carts are moving in lines. People are found lying down, looking or gossiping together on the banks of tanks. On the right side of the road there is a big spire of the Jagannath temple is seen. Suddenly at one place, crossing the line of trees and bushes, the wide stretch of sandy sea-beach and the azure line of the sea become visible.'

With B.L. Gupta and his wife Tagore paid a courtesy visit, called on the then District Magistrate of Puri, E.H.C. Walsh. But the District Magistrate Walsh was busy and Tagore and Gupta's family were informed to meet him next day. But D.M. Walsh and his wife both were sorry subsequently as they came to know that the District Judge and his wife wanted to meet them.

Next day Walsh met them and expressed regret. Alongwith Gupta couple, he also invited Tagore to his house. Tagore was reluctant. But Gupta again requested him to accept his invitation as he had apologised. Prof. P. Mukherjee writes that *Tagore in a letter had referred to that incident and blamed the habit of Indians to wait at the doors of the Europeans either to flatter or to seek jobs.* The next day, Tagore was received by the D.M. of Puri, Mr. Walsh. Both of them sang songs. From Puri, Tagore alongwith his nephew Balendranath came to Bhubaneswar and visited Khandagiri caves and the temples of Bhubaneswar.

When Tagore was staying in Orissa, he had taken a plot of land on lease at Puri from the Board of Revenue. But the State Government wanted to take back that plot of land from him. The then Collector of Puri A. Garrett had written a letter to Tagore about this. Unfortunately the date of the letter is missing. But Garrett thrice officiated as the Collector of Puri from 1900 to 1902. This was the copy of that letter.

To

Babu Rabindranath Tagore,

I am to inform you that the Board of Revenue have made allocation of sites in the Balukhand Government estate, Puri, for European and Native quarters and that separate places drawn out distinguish one from other. The site you have in the estate consequently falls in the European quarters. So the Board desire to take it back from you, giving you, equally good site in exchange in the Native quarters. An early reply is solicited.

Yours truly,

A. Garrett
Collector



Rabindranath Tagore, the ‘Gurudev’ as Gandhiji used to call him, though a Bengali, was closely associated with Orissa like that of Netaji in many ways. Both Tagore and Netaji had houses in Cuttack city.

Former Chief Minister and well known writer Harekrushna Mahtab also came in contact with Tagore. He loved and respected both Mahatma Gandhi and Rabindranath Tagore and once wrote ‘both Mahatma Gandhi and Rabindra Nath represent an age which seems to have gone. Both these saints have passed into that limitless age in which Vyasa, Valmiki and a host of others lived and flourished Gandhiji and Rabindranath may today be appearing as having receded to the remote past, but they have provided the background for the working out of India’s destiny. The knowledge which science bestows now on man is bound to require some controlling force so that he may not go astray. That force has to be sought from the teachings of Rabindranath and Gandhiji.

Dr. Mahtab met Tagore at Puri but describes his (Tagore’s) Puri visit in a different way. He wrote in his autobiography ‘Sadhanar Pathe (The austere way of life) that the then Congress Government of Orissa invited Tagore as the State Guest to Puri for more than a month. Tagore was also felicitated there at Puri. A special train was arranged for the students of Orissa to meet Tagore. But those who were on strike never had allowed the students to meet the poet. Mahtab writes, he (Mahtab) told them that they would repent in future as they could not meet the poet.

Tagore was invited to Puri as the State Guest, prior to that he was invited to Egypt as the State Guest. Nowhere else he was invited as the State Guest, says Dr. Mahtab in his autobiography. He also mentions that Tagore was quite delighted while he was in Puri but when he came to know the behaviour of some students,

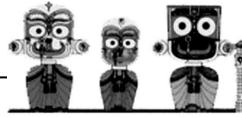
he (Tagore) remarked ‘a fruit is going to ripe, allow sometime for this and do not detach the fruit from the tree before its maturity.’

Rabindra Nath Tagore was born on 7th May in 1861. He was the fourteenth and youngest son of Maharsi Debendranath Tagore. He received prestigious Nobel Prize for his literary masterpiece ‘Geetanjali’ (a collection of devotional songs) in 1913. Two modern Odia poets one Bhaktakabi Madhu Sudan Rao and another Katakabi Laksmikanta Mohapatra were inspired by Tagore and wrote two similar books Kusumanjali and Jiban Sangeeta respectively, which are rare creations in Odia literature. For a stint Tagore was the State guest at Puri. He had come to Puri earlier as evident from his letters. All these events are interesting and important from historical point of view and I am avid for more information on this.

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6. Some materials were collected from Biswanath Das’s family members and others.
7. Materials were collected from M.M. Praharaj, IPS, DG, Police, Odisha & Er. P.K. Kanungo, Cuttack.

Gurukalyana Mahapatra, Journalist, VA-29/3, Unit-II, Bhubaneswar.



Jagannath on Human Chariot

Sudarshan Sahoo

Param Brahma Shree Jagannath is infinite ocean. The embodiment of this ocean is beyond knowledge, beyond symptom, beyond concept and beyond logic. He existed as truth, when there was no interstellar extravaganza, nor sun, nor moon, nor earth, nor air, nor sky, nor any physical entity. Chhandogya Upanishad (6 : 2 : 1) denotes that in the very beginning only Truth existed. Similarly, Aitareya Upanishad (1 : 1 : 1) narrates that in the foremost this soul existed. He is almighty. The Nasadiya Sukta in Rig Veda sings the glory of the foremost one :

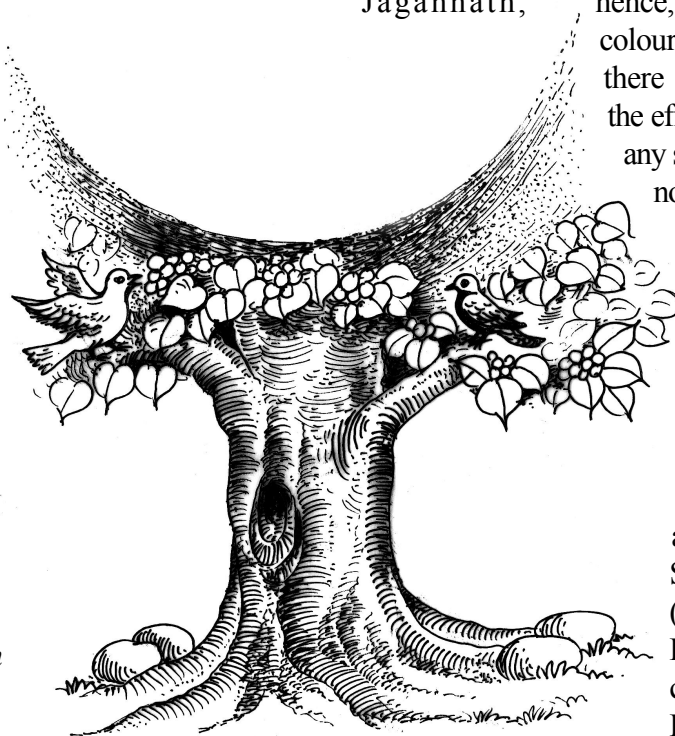
*Tamah Aasit Tamasa
Gudhamagre,
Apraketam Salilam
Sarvama Idam,
Tyachhenabhupihitam
Yadasit,
Tapasah Tanmahina
Ajayat Ekam.*

(In the foremost it was plunged in impenetrable darkness as an ocean of untraceable entity. It was

only and only dense nocturnal feat when He meditated to create the universe.)

The foregoing narrations show that the ocean of Darkness is the basic figure of the Creator. He is the truth. The idol of Lord Jagannath, hence, taken as black in colour. He existed when there was no absolutely the effulgent heavens nor any symptom of ignition nor light. Such are the verses mentioned in Gita (15 : 6), M u n d a k a Upanishad (2 : 2 : 10), Katha Upanishad (2 : 2 : 15), Swetaswatar Upanishad (4 : 18 and 6 : 14), Sri Vishnu Purana (4th chapter), Devi Puranam (2nd chapter), Srimad Bhagabatam and other volumes.

Bhakti Vedant Swami Prabhupad has visioned the creation of souls from the ocean of super soul that when waves turn their heads, lot of bubbles





take birth. Some of them crash immediate and get mingled into the ocean water. Some exist for some time and ultimately get lost into the ocean. Alike, the wish of Almighty waves out souls, some of which get back to Him immediate. Some are allured with the lucrative magnificence of the worldly pleasures and intend to rejoice. They take birth in any of the animal forms as they like. However, the Almighty makes the destiny.

Aitareya Upanishad describes how God framed the human body and the Gods of sensory organs placed perfectly. Prior to making the beautiful structure of human body, God prepared the body of other animals. Ultimately God exercised His best intellect and engineering techniques to build the human body. Everything to suit the earth has been inserted into and the energy to reach the ultimate. The Prashna Upanishad describes that all the mysteries of the Universe are set in the human body. In the 6th Prashna, the Guru Maharshi Pipalled, on a question by disciple Sukesha, explains that the creator of this infinite Universe resides in the hearts of human beings. It is not necessary to go any where to find Him. When someone get anxious deeply to find Him, He appears.

Katha Upanishad describes that the creator has designed the body of humans in the style of a chariot. The hymns rhythm as follows :

*Atmanam rathinam biddhi
Shariram rathamevatu,
Buddhim tu sarathi biddhi
Manah pragrah meva cha,
Indriyani hayarnahu
Vishayasteshu gocharan,
Atmendriya manayukto
Voktetyahurmanishina.*

(The body is the chariot and soul is the rider. The wisdom is the charioteer and mind is the rope.

The sensory organs are the horses whose graze land is the worldly pleasures. The scholars say that the soul along with the sensory organs enjoy the world.)

Prior to human form, the creator understood the distress of the soul in the lower forms. He became much kind to frame a figure as exact as Himself and placed the soul in this new form. He Himself does not succumb to birth; but gives birth to lot of forms of creatures. He has been adorned with three colours like red, white and black. These colours are for the qualities of raja, sattwa and tama respectively. This is depicted in Swetaswatar Upanishad (4 : 5). If someone feels to know the supreme God, he has to look into himself; because the soul inside is the part of the Supreme (Gita - 15 : 7). He can conceive the Lord by undersanding the mysteries of himself.

From birth human being treads a long journey till demise, sitting on the chariot of body. Gita (2 : 22) sings that when a cloth is old and torn, the man throws it away and wears a new one. Alike when the human body becomes old and unable to sustain the soul, it rejects the body in favour of a new one. The Almighty has endowed with the best vehicle for the soul with which he could lead his way in the best manner to reach Him. The Mundaka Upanishad (3 : 2 : 8) hymns that as like the rivers flow into the sea losing their individual identity, the ascetics mingle into the Almighty losing their names and identities. The sensory organs are under the command of mind, the mind is under the wisdom, the wisdom is under illusion (Maya) and the Param Purusha is the controller of illusion. This truth is hymned in the Katha Upanishad (2 : 3 : 7-8). The man should endeavour to reach the supreme by encouraging his wisdom to follow the path of righteousness and perfection.



At the top of the chariot of Lord Jagannath, there are two parrots on the both sides of Kalasa. One is Jiva and the other is Param. The body of human being is a chariot. There also two birds inside named Jiva and Param. This fact is hymned in the Mundak Upanishad (3 : 1 : 1) and Swetaswatar Upanishad (4 : 6). Also the same hymn is inscribed in the Rig Veda (1 : 164 : 20). the meaning of the hymn is like this. The body is a pipal tree. There two birds having mutual relation live in the same branch of the tree. One of them is eating fruits, singing, dancing, making merriments where as the other is sitting silently without a move. It does not take any fruit, nor sings nor dances. But silently watching everything as a witness. The first bird is the soul and the silent bird is the Supreme (Jiva and Param). The equal theme also hymned in the Katha Upanishad (1 : 3 : 1). In the Srimad Bhagabatam, the exact fact is narrated in the 5th canto 5th chapter and first sloka. Chhandogya Upanishad sings the exact theme (6 : 3 : 2). Gita also echoes the precious ton in 5 : 29.

There are several side gods in the chariots of Jagannath, Balabhadra and Subhadra. They are the inseparable parts of the chariot. Similarly, the body has also five sensory organs. Five lives and four 'antahkarans' without which the body would be defunct. They are the gods of body. This human body has been described as a city of nine gates in Swetaswatar Upanishad and Gita.

The Chariots of Lord Jagannath has been designed as a human body. As soul is the rider of the body, Jagannath is the rider of the chariot. When someone will conceive that the body is Nandighosh (chariot of Sree Jagannath) and he is the rider, from that moment his soul will be released from the bondage of birth and death. He will mingle in the ocean of the Almighty.

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Angada Singh and Sri Jagannath

Durga Madhab Dash

Sri Jagannath is the all-merciful Lord. He is the ocean of profound divine love and fathomless compassion. One cannot guess when He crowns His devotees with mercy fulfilling their desires. Sri Jagannath is said to be the enigmatic Lord of the Universe. Scriptures say that He represents all religions. He is adored in myriad ways representing the various forms of gods in Hindu religion. The devotees of Sri Ram say that He is Sri Ram incarnate on earth. Vaishnavites say that He is worshipped in the wooden form as the incarnation of Lord Krishna. Buddhists describe Him as the Buddha, the enlightened Divine Form and the epitome of wisdom. Jains portray Him as Lord Mahavir. And so on.

The Lord's abode at Puri is known as Purusottam Kshetra.

It is one of the four pilgrim centres as per the spiritual diction of Hindu Mythology. His temple is known as the Grand Temple which is a mysterious shrine. Sri Jagannath is thus venerated

as the Sacred Divine Spirit related to all religions and all sects of the world. He is a multifaceted divine expression on earth.

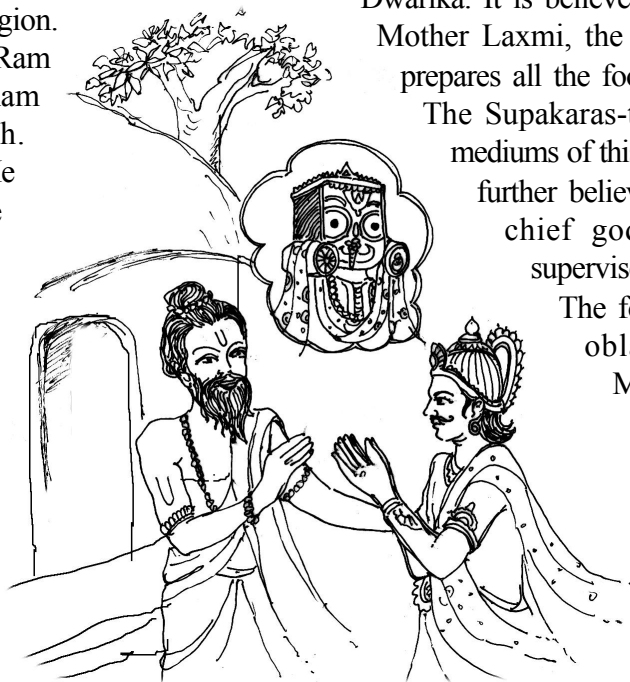
The offerings to the Lord are known as Mahaprasad. It is a unique divine practice. This system is not prevalent in the other three pilgrim centres namely Badrinath, Rameswaram and Dwarika. It is believed in this connection that Mother Laxmi, the consort of Sri Narayan prepares all the food in the Grand Temple.

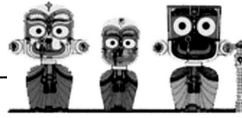
The Supakaras-the Cooks-are only the mediums of this divine performance. It is further believed that Ma Bimala, the chief goddess of the Temple, supervises all the food offerings.

The food offerings, after their oblation, are known as Mahaprasad.

There is a beautiful story in this regard. This would show that one Angada Singh, a very powerful general of the kingdom of Sainyagarh, became inclined to embrace

Jagannath Dharma as his own religion attracted by the divine miracles of Lord Jagannath, so much so that over the period of time, he became a Servitor of the Lord. The story runs as follows.





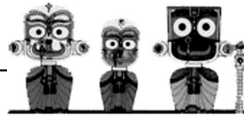
In the good old days, there was a kingdom in the north of India known as Sainyagarh. It was a powerful kingdom for its general, Angada Singh by name. One Din Salaha Singh was the king of the said kingdom. He ruled his subjects with the advice of his general. All the neighbouring rulers of his time were morally afraid of Angada Singh when they heard his name. Because of Angada Singh, others dared not attack Sainyagarh at any point of time. The king therefore loved Angada Singh as his own son.

Angada Singh was highly materialistic in his general behaviour. Puffed with the love and affection of the king, Angada Singh spent his time in worthless merriments. He was habituated to drinking and hunting. He considered himself very great in his outward dispensation and viewed God's great universe as a small earthen pot at his disposal. So the subjects of the kingdom pretended to respect him out of fear. They had no love for him from the core of their heart. Nobody ever knew that a person like him would have the blessings of Lord Jagannath over the period of time. Angada's life was therefore a great spiritual mystery.

As time passed by, Angada Singh married a simple and virtuous woman of his kingdom. Angada's wife was gracious in many ways. She was a devotee of Lord Jagannath. She loved the poor and the destitute. She patronized an orphanage. Everyday, Angada's wife performed some spiritual ritual or the other. Angada followed his wife's instructions in all spheres of his life. Both lived happily. Although Angada Singh was materialistic by nature, he was never averse to his wife's mode of living. Angada's wife had a strong belief that no man is born bad, sinful or immoral in life. Actually, the outward surroundings mould his character. We have many instances in our scriptures that subscribe to this spiritual truth. One such example which strikes one's attention

most is the life-style of Dasyu Ratnakar. The Dasyu was a killer of human beings. He eked out the livelihood of his family by robbing others in the deep forest. For that, he even did not mind taking the life of any human being who came on his way. One day wisdom dawned upon Ratnakar with the mediation of Rishi Narad. He became a virtuous person by repeating the name of Sri Ram. Later, he was known to the world as Rishi Valmiki. He became the author of the Ramayan, a very popular scripture of the Hindus. Angada Singh too had a similar influence in his life. He had the meditation of his beloved consort.

One day Angada Singh was out on some work as per the orders of his king. In accordance with the schedule of his programme, he was to return his home after four to five days. Angada took leave of his wife and set out for his destination. Angada's wife was naturally alone in the big palace. She therefore thought that in the absence of her husband, she would arrange some spiritual programme at her residence to spend her time. Thus she invited her Gurudev and organized a Satsang for three days. She invited her neighbours to the spiritual programme. The Stasang was organized in pomp and ceremony. On the occasion of the auspicious celebration, she fed the poor and the destitute of the capital. In the evening hours, the Guru delivered spiritual discourses. However, one day after, Angada Singh returned home by restricting his programme. At that time, the Guru was delivering a spiritual discourse. The return of Angada Singh contrary to his programme was a surprise to his wife. When Angada Singh entered the palace, he saw a big spiritual gathering. He became wild seeing the presence of so many common people at his residence. Everything around pricked his ego. In a huff, he proceeded straight to his room and scolded the servants indirectly aiming at his wife. The Guru came to know Angada's reaction. In



haste, he concluded the spiritual programme and left for his Ashram. Following him, all others dispersed to their respective places. The turn of the event shocked Angada's wife very much. She was complacent about her husband's change in the usual behaviour. She had a feeling that her husband had become spiritual-minded over the period of time. But it was not so. Angada's wife could not withstand her Guru's sudden departure from her place. Soon she swooned at the place where she was standing. Angada Singh got the information, ran to his wife and sprinkled water on her face. After some time, his wife regained consciousness and looked at the disturbed face of her husband who was full of remorse.

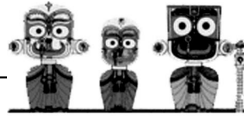
Angada Singh expressed his repentance for his unsavory behavior and apologized to his wife for the disastrous happening. Controlling her tears, his wife said, "My dear! You have committed a great sin today. You disrespected Gurudev Maharaj and hurt his feelings. Guru is God. He is the living God of his disciple. By displeasing your Gurudev today, you have displeased your living God. For attainment of your sin, you should now go to his Ashram and apologize for your misdeed. And at the same time, you should take a vow that you would not be succumbed to this sort of behaviour in future. Angada Singh did all that his wife advised him to do.

Man is the slave of time. He is the victim of circumstance. Over the period of time, an emperor may become a beggar or a beggar an emperor. There are many examples in scriptures which subscribe to this truth. Angada Singh who was an angry man of his time turned out to be a saintly person as time passed by. A big change came over his life due to the tiring efforts of his wife. A ferocious animal in Angada Singh actually became devoted to god under the advice of his Gurudev. At this, the joy of his wife knew no

bounds. She felt as if she had achieved everything in her life. Gradually, all austerities started in the life of Angada Singh. Nonetheless, he performed his duties as a very good general of the state. He performed Rajakarma like Arjuna with a spirit of total surrender at the lotus feet of the Lord. He listened to scriptures from his Gurudev with rapt attention. He embraced Lord Jagannath as his tutelary deity. He repeated the Mantras of Lord Jagannath everyday as initiated by his Gurudev.

One day king Din Salaha Singh informed Angada Singh that the emperor of Delhi was making preparations to attack their kingdom for reasons best known to him. He told Angada Singh to remain in readiness to fight a battle with the emperor's army when necessary or else the sovereignty of the kingdom would be at great stake. Angada Singh by then had made a programme to go on a pilgrimage to Puri with his wife. With the information of the king, he cancelled his programme and remained alert in the capital of his kingdom. Angada Singh assured his king that victory would be on their side if there was a battle with the emperor of Delhi. Angada Singh had utmost confidence in himself this time. He was fortified with the spiritual strength of the Lord. He had the blessings of Lord Jagannath in all his plans and preparations.

The emperor of Delhi, as per his programme, waged the battle against the kingdom of the Sainyagarh. The Subedar of the emperor was leading the emperor's army that was steady in the mission. However a miracle happened while the emperor's army was marching towards Sainyagarh. The Subedar received a message from the emperor that he was soon to divert a portion of the army to Delhi for some other reason not known to the Subedar. The Subedar was to reluctantly carry out the orders of the emperor. Despite a good portion of the emperor's army



thus withdrawn to Delhi, the Subedar had still strong confidence in his people. The battle was fought on the outskirts of the territory of Din Salaha Singh. Angada Singh however won the battle. The emperor's army was crushed to its last soldier. The Subedar was beheaded. At last the crown of the Subedar rolled on the ground. Angada Singh, found to his surprise that the Subedar's crown was an expensive royal insignia. It was studded with rare gems with a very nice piece of diamond at the centre of the crown. Angada Singh was attracted to the diamond of the crown. He took it out from the crown with the help of a sharp weapon and wished to present it to Lord Jagannath.

Next he appeared before Din Salaha Singh and formally conveyed the news about his victory in the battle. Thereafter, he presented the crown of the Subedar to Din Salaha Singh as a token of his rare achievement in the battle. He also informed the king that from thence onwards, he would retire from the royal assignment and live in Puri as a servitor of the Lord. Hearing the news about Angada Singh's decision to retire from the royal army, Din Salaha Singh was very much disturbed in his mind. By then, he had got information from the royal spies that Angada Singh had taken out from the crown of the Subedar the costly piece of the diamond. He incidentally asked his general, "Angada! I hear, you have taken out the expensive diamond from Subedar's crown. You have no right over it. Please return the diamond to the Royal Exchequer."

Angada couldn't believe his ears. He was surprised at the unkind words of Din Salaha Singh. Immensely hurt, he said to the king "Revered Sir, yes, I have taken out the diamond but it is not to my personal benefit. I wish to offer it to Lord Jagannath who, you know very well, is the presiding deity of my heart. The Lord has actually brought victory to our side."

Din Salaha Singh had no wisdom to understand the heart of Angada Singh. He had no devotion to the Lord. He was not happy to mark the note of obstinacy in the behaviour of his general. He knew very well that by showing his red eyes, he was not in a position to control his general. Angada Singh was extraordinarily powerful. So he decided to gently to cut his throat through dubious ways in a well-hatched conspiracy.

After some days, Din Salaha Singh called Angada's sister to his palace and said to her, "Look, oh you! I make it clear at the outset that your brother has at last come out a traitor. I want you to take his life away by giving him poison in his food which you are serving him every day. In lieu thereof, I shall give you plenty of wealth. If you refuse to carry out my order, I shall behead you right now and here."

Hearing the impious words of the king, Angada's sister was flabbergasted for a while. Out of fear, she had to agree to what the king had said at that moment as she had no other way to save her life. However, she was terribly upset in her mind.

Angada Singh always liked the food prepared by her sister. That night too, he sat down as usual to take his dinner. As per the daily practice, he first offered his food to Lord Jagannath. Next when he was about to raise his hand to his mouth, his sister shrieked at the pitch of her voice and blurted out how she had mixed poison in his food at the instance of the king. Angada visualized the entire scenario. He did not say anything to his sister. He knew very well that she was innocent in her behaviour. He simply said to her sister, "My dear, everything that has happened is the cosmic game of my Lord. He watches me right here whether I am taking the food myself which is already offered to Him. Hey Prabhu, since you have received the Prasad in my oblation, I shall take the same whatever be



the after-consequence in this regard.” And so saying, he started taking the food offered by her sister. His wife and his sister were observing his actions. Angada told his wife, “My dear, are you really worried? You should not, because I am taking the Mahaprasad of Lord Jagannath. This is not like any other ordinary food. This is the ambrosia of heaven.”

Angada Singh did not have in him the effect of the poison. Rather after consuming the food, he had a mark of spiritual resplendence on his face. The cosmic game of the Lord is beyond everybody’s comprehension. One has to have indomitable faith in him to understand the implications of his divine sports. At last, Angada Singh made up his mind to renounce the material world and settle down at Puri. Next morning, he set out in his journey. He carried the diamond in his possession to offer it to Lord. Din Salaha Singh came to know of this from his spy. Without the knowledge of anybody, he ordered his trusted soldiers to kill Angada Singh on the way and snatch the diamond from his possession.

Angada Singh was on his way to Puri. Two days’ after the soldiers rode on their horses and caught Angada Singh in the deep forest while he was sitting in meditation. The soldiers shook him from meditation and demanded the diamond at the points of their swords. Angada was at first baffled. He had no sword to fight with the soldiers. He prayed to God saying, “Hey Prabhu ! You are the Lord of the helpless. I am in a helpless situation now. I have mentally offered the diamond to you. How can I now hand over it to Din Salaha Singh ? You are the omnipresent Lord. You are present here at the moment. Take this diamond which I am throwing into the nearby pond.” So saying, he threw the diamond into the pond near which he was sitting.

The soldiers were surprised at the behaviour of Angada Singh. They never thought that Angada Singh would throw the diamond in

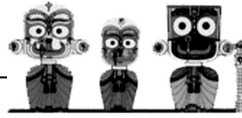
the pond. Helpless they returned to the kingdom and narrated to the king the details of the entire happening. Din Salaha Singh at last kept quiet.

That day, in dream, Lord Jagannath appeared and said to Angada Singh, “Angada, you had thrown the diamond into the pond; is not it ? However I have received the same and the diamond is now set in the middle of the locket of the necklace I am wearing. You come to the temple and see it for yourself.” The dream broke the slumber of Angada Singh. He got up overwhelmed in divine ecstasy. In the next morning, he resumed his journey to Puri.

After some days, Angada Singh reached Puri. He went inside the temple and standing behind Garuda pillar, he had the Darshan of the deities seated on the divine throne. He saw the diamond nicely fixed in the middle of the locket of the necklace which the Lord was wearing. He felt as if Prabhu was smiling at him extending his powerful hands to receive him on his lap.

From that day onwards, Angada Singh lived in Puri. He spent his time singing the Bhajans of the Lord and repeating His Name. The glory of Angada Singh began to spread far and wide in the country. Din Salaha Singh got information about the spiritual achievements of Angada Singh. One day he came to Puri and took him to Sainyagarh where he lived for the rest of his life. The king became his disciple.

The cosmic sports of the Lord are beyond our comprehension. The Lord is indescribable in words. His Lilas are miraculous and one cannot ascribe any reasoning to them. One should be His blind follower to attain Moksha in life.



Madhava, Nilamadhava and Shree Jagannath

Dr. Saroj Kumar Panda

The term Madhava literally means - related to Madhu which may mean springtime honey or the progenitor of Krishna's own Yadu clan. In the *Gita Govinda* Madhu is used to mean honey springtime and the demon Madhu. In another text, Madhava is depicted as Yaduputra. For observing silence (*mauna*) and prayer he bears the true epithet of Madhava.

There is also reference of Madhava in the *Markandeya Purana*.¹ The *Rupamandana*² furnishes the twenty four names of Vishnu and the corresponding arrangements of the four Ayudhas in the four hands in each case. In case Madhava image, it holds *Chakra* in back right hand, *Sankha* in back left hand, *Padma* in front left hand and *Gada* in the front right hand. It

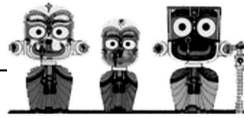
has been brought to light in the Sri Jagannath Temple after removal of plastering. The illustrations in the temple clearly indicate that the builders and architects were well conversant with the mythological traditions and

have taken utmost care in representing all his incarnations including the image of Madhava in the sculptural art with consummate skill and exquisite workmanship.

The history of Madhava worship in Odisha is traced from the time of spread of Vaishnavism with its various manifestation of



Vishnu. The first epigraphic reference of Madhava Pravritta - Chakrachakradhara eva Bhagavan, Madhava Shree Madhavaraja Kusali we come across in the copper plate grant of Madhavaraj of Sailodbhava dynasty.



In this grant the Mangaladhapati Madhavaraja is compared with the valour and prowess of Bhagavan Madhava. The epithet of Madhava adopted by the rulers of Sailodbhava Dynasty such as Madhavaraj Madhava Varman etc. indicate the popularity of the name of Madhava worship in Odisha.³

Prachi valley which witnessed the rise, spread and amalgamation of important religions, was the great centre of Madhava worship in Odisha. The tradition of worship of Dwadasa Sambhu and Dwadasa Madhava attested by archaeological evidence is still prevalent in the sacred valley. The first among the Dwadasa Madhava is seen in the precinct of Kapileswar Temple. The temple is no longer in existence but the image is kept in a pitiable condition in the Gokarneswar Temple. Triveni Madhava is worshipped at the confluence of Triveni near Villeswar Temple. The place is popularly known as Mani Karnika Tirtha. The Madhava image is worshipped here with Laxmi.

Niali is famous for Sovaneswar Temple (built in 1170 A.D.) and Madhava Temple. In course of time the Madhava Temple was broken down. But extremely beautiful eight hand image of Madhava and one image of Varaha is found in the compound of Sovaneswar Temple. The magnificent temple of Madhavananda and the enchanting enshrined image of Madhava in the village Madhava on Prachi Valley is a marvel of architecture and sculpture. The Madhava here is popularly known as Niali Madhava. Of the other image of Madhava, mention may be made of two beautiful images at Pitapada, Krushnaprasad, Prachi Madhava near Astaranga, images in the temple of Someswar. In the temple of compound of Mangala at Kakatapur, at Nilakanthapur, Modagala Madhava in the

village Mudgala, two images in the Grameswar temple compound of Lataharana and in many other places speak the tradition of Madhava worship in Prachi Valley (8th to 11th century A.D.). To these may be added the beautiful images of Madhava discovered from Kenduli, the birth place of Jayadeva at the time of excavation.

Nilamadhava :

Nilama-dhava (here Nila means blue or black i.e. nothingness, Ma means mother i.e. creative energy and Dhava means white



i.e. the phenomenal universe).⁴ As the myth relates Lord Jagannath is originally worshipped as a 'blue stone' (Maha Nilamani) idol in the cave of *Nilakandara*. Viswavasu, a tribal chief was worshipping this stone with a purpose of increasing fertility to land, offerings to the race, flowers and fruits to the trees and young ones



to the domestic animals. The stone image thus worshipped by Viswavasud was considered to be responsible for pro-creation. We also find similar types of cave worship in the history of different civilisations. The historians opine that the black or blue stone pieces, known as 'Salagrama' and worshipped as Vishnu had its origin in the New Stone Age.⁵ Sir William Jones has indicated that at Kathmandu the capital of Nepal an image of marble is being worshipped.⁶

The literary evidence confirms that before the worship of 'Daru image' of Lord Jagannath, only a blue stone was worshipped. The Utkal Khanda of *Skanda Purana* narrates that a blue stone or Nilakantamani was being worshipped near the *Rohini Kunda*.⁷ It is believed that this black stone is kept inside the wooden image of Jagannath as His *Brahma*. Black stones are also worshipped under the name of Nilamadhava in different parts of Odisha. The aborigines in the Jungles of Pallahara still worship a black stone in the name of Nilamadhava. The Nilamadhava temple, one of the twin temples of Gandharadhi in the district of Phulbani in the earliest century (7th/8th century A.D.) assigned to Vishnu Paramavaishnava Bhanjamala Kulatilaka Satru Bhanja⁸ donated Kurumkela village to Brahmachari Bhattamanoratha for propagation and maintenance of Nilamadhava.

Kantilo on the bank of the river Mahanadi near Khandapada is another centre of Nilamadhava worship. The installation of the presiding deity Nilamadhava and Sidheswar Siva is assigned to the *Somavamsi* period.

The temples built by them were ruined,⁹ and the present temples are of later origin. On account of the popularisation of Nilamadhava legend, Vishnu in Odisha came to be known as Madhava. The *Niladri Mahodaya* relates that the *Saptadamurti* worshipped on the *Ratnavedi* of Jagannath Temple comprise Jagannath, Balabhadra, Subhadra, Sudarshana, Bhudevi, Sridevi and Madhava.

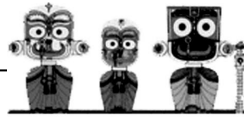
In the conclusion it can be said that the cult of Madhava originally branched out from Purusottama Jagannath and spread widely in the sacred land and finally merged in Him like many other cults of Brahminical religion.

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French Captain Albuquerque Beatow and the Lord Jagannath

Nirbachita Suar

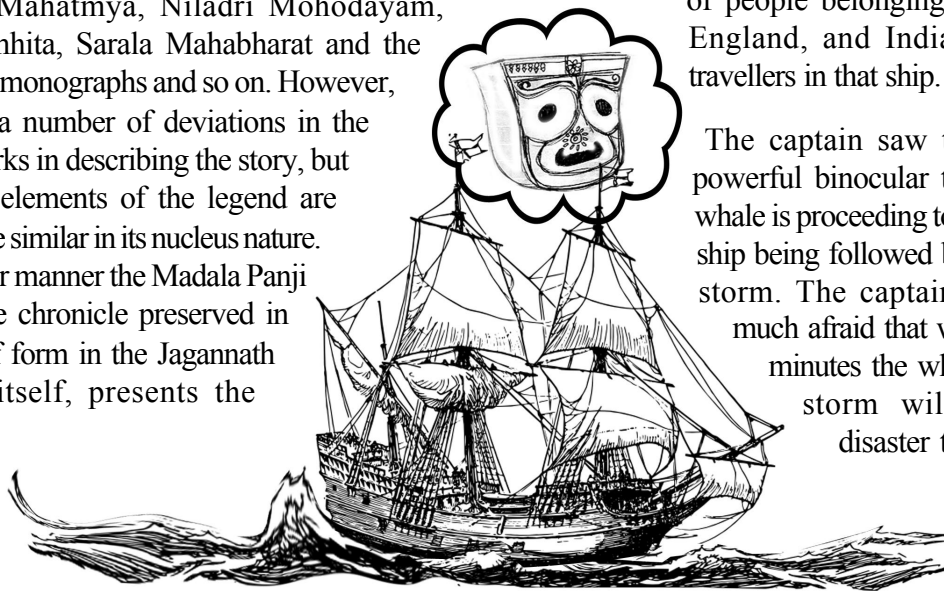
Various literatures and the Puranas never leave any room in narrating the origin and importance of Supreme God Jagannath, the Lord of the Universe who lives at Puri, the heaven upon the Earth. Therefore most popular legend among the traditional stories is the Maharaja Indradyumna legend which has been mainly described in the Skanda Purana, Utkal Khanda i.e. Purusottama Kshetra Mahatmya, Niladri Mohodayam, Kapilasamhita, Sarala Mahabharat and the Devlotala monographs and so on. However, there are a number of deviations in the above works in describing the story, but the main elements of the legend are found to be similar in its nucleus nature. In a similar manner the Madala Panji the temple chronicle preserved in palm- leaf form in the Jagannath Temple itself, presents the parallel account on this traditional story. Out of the numerous stories, this special story keeps the separate identity of Lord Jagannath in aboard. The event is as based on true story, which is as follows:

A French sailor who was coming to Pondicherry from Calcutta by his ship in eastern coast of India. The ship was only two miles away moving parallel from the shore of the Bay of Bengal and proceeding to the south. It would pass in its course through the parts of Chandipur, Paradip in Odisha. Then it would gradually reach Andhra Pradesh and Madras area. A number of people belonging to France, England, and India were the travellers in that ship.

The captain saw through its powerful binocular that a large whale is proceeding towards their ship being followed by a terrible storm. The captain was very much afraid that within a few minutes the whale and the storm will cause a disaster to the entire ship. So that he warned everybody

in the ship to adopt precautions for their lives at their own responsibility.

By listening such advice of the captain everybody was nervous. The captain personally





approached the people and became sympathetic for them. He saw there one man without being nervous was praying to a portrait of some deity. This made the captain surprised. He asked the person about what he was doing. The man replied, "Sir, now I am praying the Lord Jagannath of Puri to protect us." The captain was very much nervous at that time. He at once said "if your God can protect us, I will present Him a bell Kept here in His chamber".

It was a matter of strange that the captain saw through his binocular that the whale as well as the storm had changed their direction. However the ship was saved. After few hours the ship arrived at the seashore of Puri and immediately Captain presented the bell to Lord Jagannath which has intended to be sent to Pondicherry from France in 18th century.

Now the very bell is exhibited in the south of the main temple within the inner compound at Niladri Vihara with the following lines, carved on it in French:

IN LIBERATES DE PEDRO MOUDELL
COURT : DE LA COMP DE FRANCE ME
NOM ME PIERE"

A PONDICHERY 1746
BETPSALLAMINGEN
CANTA TIBUS

At last it can be said there are numerous legends heard on Lord Jagannath. Some of them are based on historical evidences and some are usually propagated by the staunch devotees. In some legends we also see the tantric miracles. Some legends are described in literature while others are just spoken of in the society. The people sometimes believe in these legends and when they are convinced that Jagannath is so powerful, they obviously come to Puri taking a lot of pain in order to see the Lord. In other words, this is a way to glorify the cult of Lord Jagannath.

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NTPC / TTPS, Angul-759101





‘Mote sehi rupa dekha-a Hari’: Divine Longings of Salabega and Arjuna

Dr. Bibhudutt Dash

This paper makes a comparative study of the impassioned longings of Salabega and Arjuna for a vision of God. References are made to “Mote sehi rupa dekha-a Hari,” a devotional song by Salabega and to the Eleventh Chapter of *Srimad Bhagvad Gita* where we find Arjuna beseeching Sri Krishna to have a *darshan* of His divine manifestations. Arjuna beholds, in reality, the awesome form of God, and the most yearned for Vishnu *rupa* whereas Salabega’s longing continues, but what is central to both is their earnestness in supplication and absolute surrender to the Almighty.

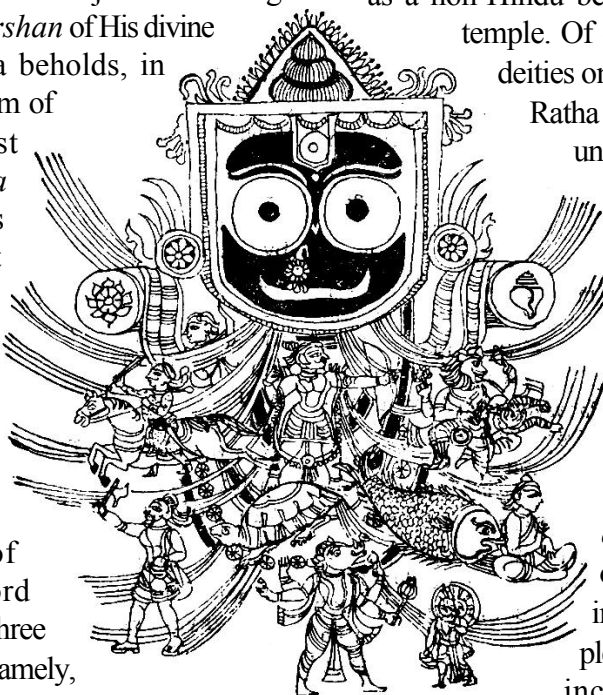
Salabega’s song evokes pictures of incarnations of Lord Vishnu—in particular, three incarnations out of ten, namely, the Vamana Avatar, the Ram Avatar, and the Krishna Avatar. In addition to these *rupas* which the poet longs to see, he also wishes for hearing the enticing, mellifluous music of the Lord’s flute, and having a *darshan* of the *chaturddha murati* (the holy trinity along with Lord Sudarsan)

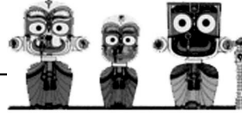
in the sanctum sanctorum of Sri Mandir at Puri. It may seem slightly intriguing as to why the poet wishes to see these three Avatars and not all, but his passionate wish to see the deities on the *ratna vedi* may have arisen out of the deprivation faced as a non-Hindu being denied access to the temple. Of course, Salabega sees the deities on the chariots on the day of Ratha Yatra, but the fact of being unable to see them inside the temple must have saddened him very much.

As Sri Krishna makes it clear in *Gita* that whenever time exacts an incarnation, He comes to annihilate the evil, to deliver the good and to restore *dharma*, or the moral order. While in some incarnations He appears in pleasant forms, in some other incarnations such as

Narasingh, Parasurama and Kalki,

He manifests in divine fury. Salabega’s wish to have a sight of the three Avatars, mentioned in his poem, may not be a studied choice on his part, but a simple wish as such since all the





manifestations of the Lord are essentially one and the same.

Salabega's desire to hear the melody of Krishna's flute that entranced Sri Radha and the *gopis* conceals his personal wish to experience the selfsame captivation. His entreaties to Krishna to show him this graceful figure of playing the flute is a mark of his intensity of prayer where the desire to see His many forms is but a devotee's natural, ardent wish. What is important is the poet's supplication to God to reincarnate—just for him !

In praying to God to show him the Vamana Avatar, Salabega is overwhelmed with God's plan to crush the overweening pride of Bali and he stands in amazement at His mercifulness in choosing to be a guard at the door of Bali whom he pushed to the netherworld. What Salabega hints at is this: while God knows how to punish, He also knows how to bless. Strange are His ways!

Salabega's wish to see the incarnations of God is based on a prayer that exudes innocence, and it is very deep and moving:

Mote sehi rupa dekha-a Hari.

Jaya Sri Radhe dake bansari.

Jeun rupe Bali dware hela bhikari.

Tripade dana nei Bali ki patale thoi

Tenu kari Shukra mantra nayanare kusha vari.

(Show me that form of yours, O, Hari! when you played the flute calling, O, Radhe! That form of yours when you incarnated as Vamana to humble the proud Bali and blessed him with your eternal company. Show me that *rupa*, O, Hari !).

Another wish of Salabega is to see God in His incarnation as Sri Ram, who, victimized by the machinations of Kaikeyi went on exile with wife Sita and brother Laxman. The poet is

disturbed to think the pain his Lord must have undergone and the tribulations faced in rescuing Sita from Ravan. His love for God is strengthened by his power of empathy since he attempts to feel the anguish of Ram in exile. Salabega's wish to see the Ram Avatar is backed by a wondrous eagerness to see his beloved Lord who could also fall a victim to the vagaries of chance! Far from entertaining thoughts of any divine susceptibility to the capricious turns of fate, the poet only longs to see that form of God who manifested in Him all goodness as the *Purushottama*.

Salabega's desire to see the Krishna Avatar is his wish to rejoice in the exploits of Krishna in His childhood. The poet's longings relate, in particular, to have a *darshan* of the Lord as a cowherd, taking the cattle to graze, and dancing with fellow cowherd friends, swaying from side to side in a spectacle of divine ecstasy. The poet sings beautifully:

Gope janama hoila bane dhenu charaila

Gopal puanka mele nachutha-a dhali dhali

(O, Lord! Show me that form of yours, taking the cattle to the forest, and dancing with your friends so gracefully. O, Hari! Show me that form of yours).

As for Salabega's wish to see this form of God, he also makes references to one of Krishna's childhood exploits in killing the eight formidable wrestlers of Kamsa, who had ordered them to kill Krishna. The irresistible longing of the poet to see this divine manifestation of God demonstrates in him an exigency of desire.

However, a sense of deprivation affecting the poet is seen in his wish to see the three deities and Sudarsana seated on the sanctum sanctorum. Being a non-Hindu, he was not allowed to enter



the Jagannath temple at Puri, but he longs to see the deities in the temple.

*Dahane Sri Halapani madhye Subhadra bhauni
Bamapase basichhanti sankha chakra gada dhari.*

Salabega refers to Krishna's elder brother Balabhadra or Balaram as Halapani, and Jagannath as 'sankha chakra gada dhari' or Vishnu, and between them is seated their sister Subhadra. He is eager to see them there, on the *ratna vedi*, but he can't. Hence the anguish. However, he is sanguine about his prayers to be granted since he knows that God is merciful: 'kahaku na achha tari' (whom have you not redeemed, O, Lord!). The word "tari," which means 'to salvage,' 'to save,' 'to redeem,' 'to extricate,' does also signify 'to bless,' 'to grant,' 'to give.' The poet is hopeful that God will honour his request, but he is never skeptical of God's mercifulness.

Unlike Salabega, Arjuna does not ask Krishna to show His other incarnations, but implores to see His Universal Form, being least aware of the fact that he is too puny to sustain His immensity and splendour. In Chapter XI of *Gita* entitled "The Yoga of the Vision of the Universal Form," we see him saying to Krishna: "Lord, You are precisely what You declare Yourself to be. But I long to see Your divine form" (3). In any case it cannot be said that he is skeptical of Krishna as God, the reason why he desires to see His *Viswarupa* in order to dispel the doubt from his mind as to who Krishna is. But it can be asserted that he is curious if not skeptical.

Krishna tells Arjuna to behold "in hundreds and thousands My multifarious divine forms, of various colours and shapes," to behold "the twelve sons of Aditi, the eight Vasus, the eleven Rudras (gods of destruction), the two

Asvinikumaras (the twin-born physicians of gods) and the forty-nine Maruts (wind-gods)," and to "behold as concentrated within this body of Mine the entire creation consisting of both animate and inanimate beings" (5,6,7). Since Krishna knows that Arjuna's earnest longings are fraught with his human limitations, He gives him the divine eye to see His Universal Form. Arjuna's amazement at the effulgence and splendour of the Lord in this form, which is beyond the expanse of description, makes him wonder at the mystique of Krishna.

What becomes clear to Arjuna is that Krishna is not that what he thought of Him before. Arjuna's shudder at the majesty of this vision makes him ask: "Tell me who You are with a form so terrible ? My obeisance to You. O best of gods; be kind to me. I wish to know You, the Primal Being, in particular; for I know not Your purpose" (31). Realizing who Krishna really is, Arjuna feels sorry for addressing Him in the past as "Ho Krsna! Ho Yadava! Ho Comrade!," the expressions he deems as irreverent (41). He prays to Krishna to forgive him for this profanity because, as he feels, "It behooves You to bear with me even as a father bears with his son, a friend with his friend and a husband with his beloved spouse" (44).

Arjuna's prayer to Krishna to show him the form of Vishnu with four arms since he can no more sustain the ecstasy and awe of the Universal Form is conceded by Him. As Krishna says: "Arjuna, pleased with You I have shown you, through My power of Yoga, this supreme, effulgent, primal and infinite Cosmic Body," and this *Chaturbhuj rupa* of Vishnu, as Krishna says, can be seen "Through single-minded devotion" (47, 54).

It is important to see that Arjuna's divine longings to have a *darshan* of His manifestations are soon fulfilled by Krishna, whereas in



Salabega's song we have no such picture. But the fact of Chariot Nandighosa halting at the grave of Salabega where Jagannath gives *darshan* to his beloved devotee is a testimony to the boundless grace of God which He has for His devotees. Wherever one may be, his intense prayer to the Lord is always answered:

*Satasa panchas kosa chali na parae
Moha jiba jae Nandighosa thiba rahi*
(Salabega, "Jagabandhu he Gosain," 3-4).

(Lord! I am unable to walk such a long distance. I am very ill. I long to see you on Nandighosa. Please wait for me).

And Jagannath had to wait. This is the mercy of God. His devotee is never disappointed.

The desperate craving of a devotee to see the forms of God is a natural desire, and the Lord has fulfilled this.

*Yo mang pasyati sarbatra sarbam cha mayi pasyati
Tasyaham na pranasyami sa cha me na pranasyati*

(*The Bhagavad Gita*, Chapter VI, 30).

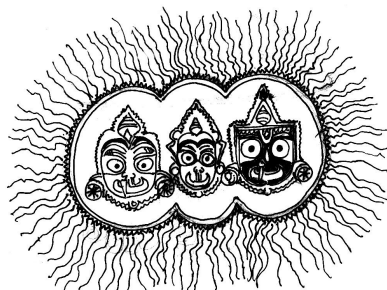
(He who sees Me (the Universal Self) present in all beings, and all beings existing within Me, never loses sight of Me, and I never lose sight of him).

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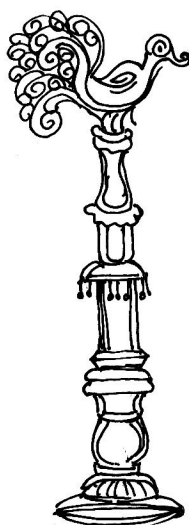


Lord of Universe

Sadasiba Mishra

Oh; Lord Jagannath
You are
Almighty, most powerful
Your temple is Shree Mandir,
throne is Ratnasinghasan
Prasad is Mahaprasad
You are Lord of Universe.

Oh; Lord you are
most loving and cheerful
you know everything
can hear a little beat of sound



and you can feel
the deep prayer and devotion of all.

Oh; Lord you are
the true friend, philosopher
and guide of all
you are called
Prakruti and Purusa
of the whole creation.

Sadasiba Mishra, Bimanbadu Sahi, Chatiapada Lane, Puri - 752001.



A Votive Offering to Lord Jagannath

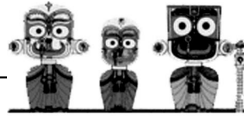
Pramod Chandra Pattanayak

There are a lot of legends on Lord Jagannath and his devotees existing since time immemorial either in print or in palm leaves. Yet a lot of them continue to exist in the form of story telling from generation to generation and not found place in black and white. The present piece is neither a legend nor a fiction but a historical fact probably not known widely. This happened when this country was under the suzerainty of Muslim Emperor, a Badshah.

There was a tailor in Delhi, the capital of the Empire. The name of the tailor was Siputi. Siputi was a skillful and a creative tailor. As such his name spread far and wide. One day Badshah having heard his professional reputation called Siputi to the palace. Siputi arrived at the Royal palace in obedience to the royal call. Badshah ordered two round pillows to be used over the royal throne. The tailor was also supplied with the required materials like costly velvet cloth, gold, diamond and pearls from the royal store so that the pillows should befit the enviable throne of Badshah. Siputi was instructed to deliver the pillows within a reasonable time frame.

Siputi, on receipt of the order from Badshah engaged himself in the work day in and day out in order that the pillows to be handed over in time. Forgetting his household chores he

completed the work. On completion of the work Siputi had a last look of the finished product for which he had toiled hard and prepared with all his artistic imagination and creative idea utilizing the best of the materials like pearls, gems and diamonds which he had received from the royal store for the purpose. Siputi became spell bound to see the exhilarating and exquisite of the work. He heaved a sigh of satisfaction which was by far the best of the works he had ever done so far. Incidentally that was an auspicious day of car festival of Lord Jagannath and the time was late afternoon. That reminded Siputi about the outing of the Lord last year which he had witnessed after covering the distance from Delhi to Puri (then it was a difficult proposition in view of lack of communication facility). Every moment of the event flashed before him and he became exceptionally emotional for a moment and engrossed to recapitulate the same. He knelt down then and there and prayed that poverty deprived him to go and have a Darshan and to touch that sacred rope of the car. Spontaneously an idea came to his mind. He looked intensely to both the pillows which appeared to him very extraordinary and such a thing was meant for an extraordinary God rather than for an ordinary human being. With this thought in mind he held one of the pillows in both the hands and offered it to his God, Lord Sri



Jagannath and intoned “O my Lord, almighty today is a great day for you as you must be travelling in your car along with your uncountable devotees. Please accept this pillow as a mark of my devotion to your Majesty the way you had accepted a coconut from your dear devotee, Dasia from a distance.” Siputi became so emotional that tears rolled down from his eyes. And Lo! Behold! a stretched hand out of nowhere took away the pillow. Siputi himself could not believe it. His tears of sorrow turned to be tears of joy. Indeed his happiness knew no bound. Again he prayed and submitted his gratitude to the God, Sri Jagannath for accepting the votive offering and having heard his prayer.

The pleasure and happiness of Siputi did not last long. The next moment Siputi heard the knocking of the doors and shrilled voice of some people outside. He opened the door and as anticipated found the Sepoy of the palace sent by the Badshah to collect the pillows which were overdue for delivery by the time. Siputi became dumfounded when the Sepoys asked him to come to the palace with the pillows. He could not decide what to do. He closed his eyes and had a Darshan of benevolent and compassionate lord Jagannath to overcome impending danger or consequences whatsoever. He went to the palace with the rest pillow in the hand.

Siputi arrived at the palace (Darbar) while Badshah was busy with his officials on some important problems. The moment Badshah saw Siputi, living the discussion halfway, enquired about the pillows. Siputi submitted plainly that the pair of clothes were finished but he had brought only one. Badshah wanted to know about the other. Siputi told that he offered it to his god Lord Jagannath, who accepted it too such an argument was not at all acceptable for Badshah and he was the last person to believe this version of an ordinary tailor. First of all he wanted to know who Shri

Jagannath was. Siputi didn’t hesitate to explain about his revered Lord Jagannath worshipped in the great temple of Puri. Badshah still didn’t trust the tailor and now he threatened him to tell the truth about the pillow, if not, be ready to face the consequence. Unperturbed an unprovoked Siputi repeated his version that a hand came out of nowhere and took out the pillow the moment he offered it. He was the only witness of this scene. Little by little overtaken completely with anger Badshah had a villainy laugh and said “what! I’ve heard that your Jagannath has neither hands nor legs. How could he come to Delhi and took away the pillow in his hand and who the hell will believe it.”

This was too much for Siputi to bear with. Confidently but softly he reiterated “Hoozor! It is not good to say ill of my God. My God and your Allah are same, only the format is different. You are going to mosque and I am going to temple for the same purpose in life. God is omnipresent. They do not need legs to walk or hands to work. As such it is not desirable to laugh away with such offending language.” This was too much for the royal blood or Badshah to bear with such language from an ordinary subject and screamed “how dare you talk like this”, and asked his sepoys put Siputi in the prison fettered and handcuffed. The sepoys of the royal palace rushed and obeyed the master’s order without delay. “Hoozor punish me but don’t talk ill of my god Shree Jagannath”. The sepoys didn’t allow him to talk a word more and dragged him to the dark prison.

Time rolled on hour by hour and tears rolled down from the eyes of poor Siputi inside the dark prison. But he did not repent for his deed. From the core of his heart he offered prayer devotionally that he was not at all sorry for the punishment meted to him by the cruel Badshah. But he was surely sorry for the ignorance of the divine power of the God. He should be made to



learn a lesson on this score. The invocation of fettered Siputi inside the dark prison in Delhi vibrated his God on the car at Puri. Shree Jagannath is very fond of his devotee. As such the punishment of his devotee was painful for Him and rushed to rescue Siputi, the devotee inside the prison. The dark prison veered into bright cell and the entire prison was scented with camphor and incense aroma. Siputi had a clear sight of a cherubic figure of none other than Sree Jagannath right in front of him. Siputi became emotional and spellbound in presence of the ever longing Almighty. With tearful eyes Siputi knelt down immediately and said, "O my Lord! I am ready to accept any punishment meted out to me but I can't bear any thing ill of you the way Badsah did. Badshah should understand the superpower of the God which is beyond the imagination of an ordinary human being". At this moment Siputi observed that Lord was smiling at his peril. He remained silent for a moment. Siputi felt ashamed at such a situation as if he is offended by his revered God. But next moment he observed that he is free of his chains and handcuffs and prison doors were wide open. Now Siputi could realize the mystery behind the smile of his God. At this moment Siputi heard a voice that he is now free and can go away as per his will. But he prayed and thanked Lord Jagannath for making him free. But he did not want to go away as a fugitive. The Badshah should realize the power of the God and come himself to release him from the prison. The next moment he heard a voice "tathastu"(Ok) and the cherubic figure vanished in the oblivion. The darkness again reigned inside the prison and there was no more aroma of the camphor or the incense.

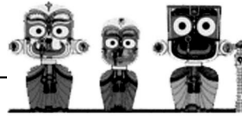
Badshah was in deep sleep in his royal bedroom. He dreamt that some person too dark in color and with bulging and big eyes and having a cane in one hand, said "O King ,how did you

dare to imprison my Devotee ? He is there without food and water in the dark prison. You deserve punishment of your offence" and struck with the cane. The Badshah got up and for a moment he could not understand the mystery of the dream or its significance. Next moment he found deep red impression of caning of his body which were painful too. Then he realized that what he dreamt was not a simple dream but something real. This made him to shiver like bamboo leaves in anticipation of a danger ahead. Now he could not sleep and tried to memorise his mistake of offending the God of Siputi.

Early in the morning next day Badsah along with his minister proceeded to the prison. To his astonishment he found the door of the prison were wide open. The fetter and the handcuffs of the security were also free. He looked at Siputi. Bright rays were emanating from the face of Siputi and with closed eyes he was uttering repeatedly "Jay Jagannath". Badshah felt guilty with his ill behaviours and knelt down before Siputi. He requested him to pardon. Siputi was completely engrossed in prayer. Now he opened his eyes and listening the voice of Badshah and found him folded hands right before him. Siputi immediately held the hands and told "Hoozor! I am your subject and you are the Emperor of this land. As such this is not right to beg me apology. You may beg apology to my God. He can pardon you with his affectionate nature and kindness to persons of any sect, who repent for the past deeds."

The Badshah not only released Siputi, but also rewarded him with royal honour. From then on Siputi completely absorbed himself uttering "Sri Jagannath" till he breathed his last.

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Most Gigantic Planetary Festival : The Rath Yatra

Sugyan Gourab

Puri, one of the most splendiferous places in Odisha attracts thousands of tourists daily for its famous temple courtyard and sea beach. However, it is obvious to conceive that how come millions of tourists get attracted towards a merely temple. One must realize that it is not an ordinary temple but an extraordinary synagogue with the exceptional powers, beliefs, rituals, stories and miracles hidden behind it. There are a legion of tales about the formation and miracles of Lord Jagannath in Puri. Many great men also commented that the temple is simply a Nirvana or paradise on earth.



Since times, there had been argues between scientific theories and religious beliefs. But for each time, scientific theories remained unexplained about the miracles of Lord Jagannath. Many people also call Jagannath as the hero of the 'Modern Era' or the 'Kali Yuga'.

The Jagannath Temple, extending from Lion's Gate or East Gate or the Main Gate covers about 10 acres of land. The height of the superlative temple is 214 feet and 8 inches. The monumental Temple is covered with carvings of Gods and Goddesses in the archaic Kalinga style.

The Car Festival or the Ratha Yatra is a consecrated celebrating festival of the Lord Balabhadra, Subhadra and Jagannath. It by and large falls on the calendar month of Ashar. On the holy day of Ratha Yatra, the three Gods are carried to the Gundicha temple.



The three colourful green-red, black-red and yellow-red chariots of Lord Balabhadra, Subhadra and Jagannath respectively prettify the path of 'Badadanda'. (The road between Jagannath and Gundicha Temple) The chariot has wheels fixed in it. The chariots also have Black, Brown and White coloured wooden horses tied. A flag is also present at the topmost end of the chariot called the Copi Ketan. It really embellishes the chariots from far apart. A rope is tied to the Rath or Chariot. A crowd of people draw them to the Gundicha temple. It is also called the 'Sri Gundicha Yatra'. Genuinely what a gratifying sight it is !

The deities stay in Gundicha Temple for nine days and go back in the same way on the tenth day. The cars are then drawn back to the same places from where it began its journey. This Journey is also called as Bahura Yatra. They remain in the chariots on that night and the next day is observed as 'Suna Vesha'. The Gods are graced with precious gold ornaments. They are taken back to the temple on the next day. (Twelfth day)

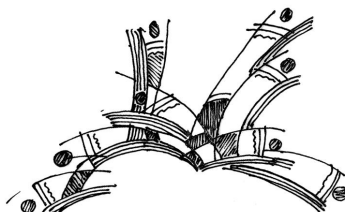
The Car festival is world famous for the radically distinctive ceremony and huge

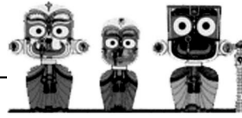
assembling of Brobdingnagian crowd of different caste, colour, religion, creed, race and gender. The festival is also said to have much social and economic importance. Live commentary of the festival is transmitted in television and radio during the festival.

There are uncountable tales and facts regarding Lord Jagannath. All of them can never be explained or known. He is said to be one of the Avatars or incarnations of Hindu God, Lord Vishnu. His origin is a miraculous story according to what our forefathers say. Many people also say that Lord Jagannath will take another Avatar as 'Kalki' on the day of the beginning of a new era or the doomsday or the great Judgment Day. But nobody knows the truth. We are to celebrate and teach our coming generations to preserve the immortal rituals after us. Therefore lastly,

*"Jagannath Swami Nayana
Pathagami Bhabatu Mein."*

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Western Thoughts on Odishan Vaishnavism : A Bird's Eye View

Minakshi Sethy
Pareswar Sahoo

This Article is an attempt to highlight the historiography of Vaishnavism from the writings of the Western scholars and to show how it was different from the Nationalists' approach and the writings of the recent times in terms of its evolutions, genesis, characteristics and growth, and as a symbol of intellectual development in the sphere of religious synthesis. The next aspect is how neo- Vaishnavism and the tribal concept have transmitted themselves through the intellectual trend followed by the scholars before the advent of Sri Krsna Chaitanya. The Cultural History of Orissa is mostly available from the selective writings of the famous Orientalists like J.Beams, L.S.S.O' Malley, R. Kenedy and A. Sterling. These Historiographers in spite of their limitations and prejudices have given a very transparent picture of the intellectual development in the cultural History of Orissa based on the materials then available. Their writings have made Vaishnavism and the cultural history of Odisha known worldwide. The historiographical analysis of Vaishnavism has given rise to a conglomeration of social and religious philosophies and doctrines.

Before the emergence of Vaisnivism in Orissa it was developed in South India by the popular saint poets called *Alvars*, who represented the rise of Vaishnavism through collective songs called



Prabandhas. It led to a momentum better shaped after the 10th century, when as a philosophical and ideological movement it was led by *Acharyas* like, Ramanuja and others. For the first time, they put emphasis on purity of heart and mind, humanism and complete devotion through Bhajanas and personal efforts. The Bhajanas were later on propounded by Sri Krsna Chaitanya in the form of *Nama-sankirtan* by uttering



*Hare Krsna Hare Krsna
Krsna Krsna Hare Hare
Hare Rama Hare Rama
Rama Rama Hare Hare.*

W.W. Hunter points out in his Orissa (Vol.1) that Vaishnavism was a mass movement while supporting the view of J.Beams, L.S.S.O' Malley, A. Sterling. The nationalist approaches and the history of recent trends represent Vaishnavism as a popular movement because of no barrier of caste, prejudices, creed, colour, sex or strict rituals. The evolution of Vaishnavism is the earliest manifestation of the word Visnu which relates to the worship of Nilamadhab in Nilachala, the present Kambukshetra before the emergence of the Jagannatha trinity in the form of *Darubrahma* during the period of the king Indradyumna. But the evolution of Vaishnavism in Orissa is found in the form of a legend which is mentioned the *Purusottama Kshetra Mahatmya* in *Skandapurana*, Musaliprava of Sarala Mahabharat, Deulatola of Sisu Krsna Das and Nilambar Das. K.C. Das in his work, **Legend History and culture of India**, quotes both the accounts *Purusottama Kshetra Mahatmya* of *Skandapurana* and *Musaliparva* of *Sarala Mahabharat* and identifies Nilagiri, the place of evolution of Vaishnavism. In the initial stage, it happened to be part of the Savara land under the tutelage of visvavasus. A tribal religion centre was converted in to a centre of Visnu worship and Vaishnavism became an institutionalized religion as a living faith among most of the communities of Orissa. From the writings of western scholar, it is ascertained that Vaishnavism was in a different shape earlier like the rigid monotheism of Ramanuja, the monastic system of Ramananda and the luxurious love worship of Vallabhacharya before the advent of Sri Krsna Chaitanya. Though Vaishnavism is derived from the cult hero

Visnu, its religious system is evidently derived from the sacred *Vedas*. It forms one of the eight religious treatises under the title of the *Puranas* are devoted to the mythology of the Hindus. Lord Krsna and Radha and the village deities worshipped by the Hindu Villagers bear testimony to it. The *Vaishnavism* or *Vaisnava Dharma* is combination of the fetishism of the aboriginal races and flower worship of the *Vedas*. In the medieval period a movement began that was Vaishnavism which was soon to appeal to the internal instincts of human liberty, equality and fraternity whose first stirrings commenced in southern India by Ramanuja. The Orientalists opine that at the end of the thirteenth century the great reformation made Visnu worship and the cult of Vaishnavism a national religion in India. In the 16th century Gaudiya Vaishnavism which primarily meant the worship of Radha and Krsna as a symbol of love and compassion was popularized by Sri Krsna Chaitanya was an equally respectable protagonist of *Vaisnava Bhaktas* like Ramanuja and Madhavacharya.

With the development of the intellectual perspectives each and every philosophy went through a process of assimilation with Vaishnavism. The moral code of Vaishnavism touched one and all in the context of humanity, truthfulness, retirement and submissiveness. In humanity for life are the gift of God and the shedding of blood, whether of man or animal a crime. In truthfulness, for the ills of the world and ignorance of God are attributed to real falsehood. In retirement, the passions and perturbations of the earth ruffle the tranquility of man's soul and interfere with his contemplations of God. In submissiveness to the spiritual guide, the disciple is enjoined first of all to examine well the life and doctrine of Him who proclaims to take care of the souls. The Orientalists describe the emerging concept of new Vaishnavism in terms of



Panchadevatas, namely, Visnu, Siva, Surya, Ganapati and Sakti, worshipped in five pithas in Orissa like Puri, Bhubaneswar, Konarka, Mahabinayak and Jajpur respectively. It also throws ample light on the popularity of Panchadevata Upasana or worship. The followers of Vaishnavism known as Vaisnavas are instructed on the performance of Nama-sankirtana during the time of Badasinghara. Gradually the Vaisnava faith and doctrine became more eclectic and heterogeneous because of the concept like Sunya (void) personified in Sri Krsna. The same thing also happened to the Mahimapanthis, who adopted the principle of Sunya Brahma or Alekha. Here, it can be said that the term Vaishnavism is assimilated with Mahima Dharma on the basis of Sunya or void concept. The Orientalists like J. Beams and others have supported the notion of intellectual tradition relating to Vaishnavism given by W.W. Hunter. At present, Vaishnavism is highly adored in Eastern India in the form of Radha-Krsna cult and the Odias are no exception.

However, we should not categorically reject the intellectual development suggested by the Orientalists while comparing their writings with the writings of the recent period. Here, we can conclude that the development of Vaishnavism had a deep impact on the social life of the people of Orissa and their philosophical thoughts reached a new high setting, a new trend in the cultural history of Orissa.

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Analysis of Shree Jagannath Temple Budget

Arjun Sahoo



The Temple Budget

The present system of preparation and presentation of the budget is an offshoot of a comprehensive Special Act called “Shri Jagannath Temple Act” enacted in the year 1954 in view of Chronic Mismanagement of the temple. However this Act could not be enforced on the same because it was challenged by the Raja in the Orissa High Court and subsequently in the Supreme Court. The court held the view that the Jagannath Temple being a national monument a special legislation is necessary. Though the Gajapati Kings are the founder of the temple, they have relinquished all their personal authority and reduced themselves to a Servitor or Adya Sevak (Prime Server) and took of the services of a sweeper of the chariots during the car-festival.

In pursuance of such decision of the Supreme Court, the Act was enforced on 27.10.1960 and the first managing committee was formed on the said day. According to the provision contained in Sec-5 of the said act the administration and the Governance of the temple and its endowment shall vest in a committee called ‘Shri Jagannath Temple Managing Committee’ constituted as such by the state government and it shall have the rights and privileges in respect

thereof as provided in Sec-33. It shall be a body corporate having perpetual succession and a common seal and may, by the said name, sue and be sued. The power of the managing committee shall vest in an administrator to be appointed by the state government as the Chief Executive of the temple and Secretary of the Managing Committee who shall prepare and present the budget in the managing committee. The system started working in the year 1960. According to Sec-25(1) of the said Act the administrator shall, every year, prepare in the prescribed manner and form of a budget estimate of the receipts and expenditure of the temple and its endowments for the following year and place it before the committee which may approve it without modification as it deems fit. After the approval of the committee the budget shall be submitted to the state government in Law Department for sanction.

Analysis of Temple Budget (1996-97 to 2009-10)

Now we have analysed last 14 years (1996-97 to 2009-10) of actual budget and last 2 years of estimated budget (2010-11 to 2011-12), deficit and surplus of the temple. We have also shown the trend lines of income and expenditures of 14 years.

**Trend in Income :-**

Trend in income means either income raises or falls during the different years. If we can study the temple budget then we know about the trend in income of Shri Jagannath Temple. It is known from the following Table-1.

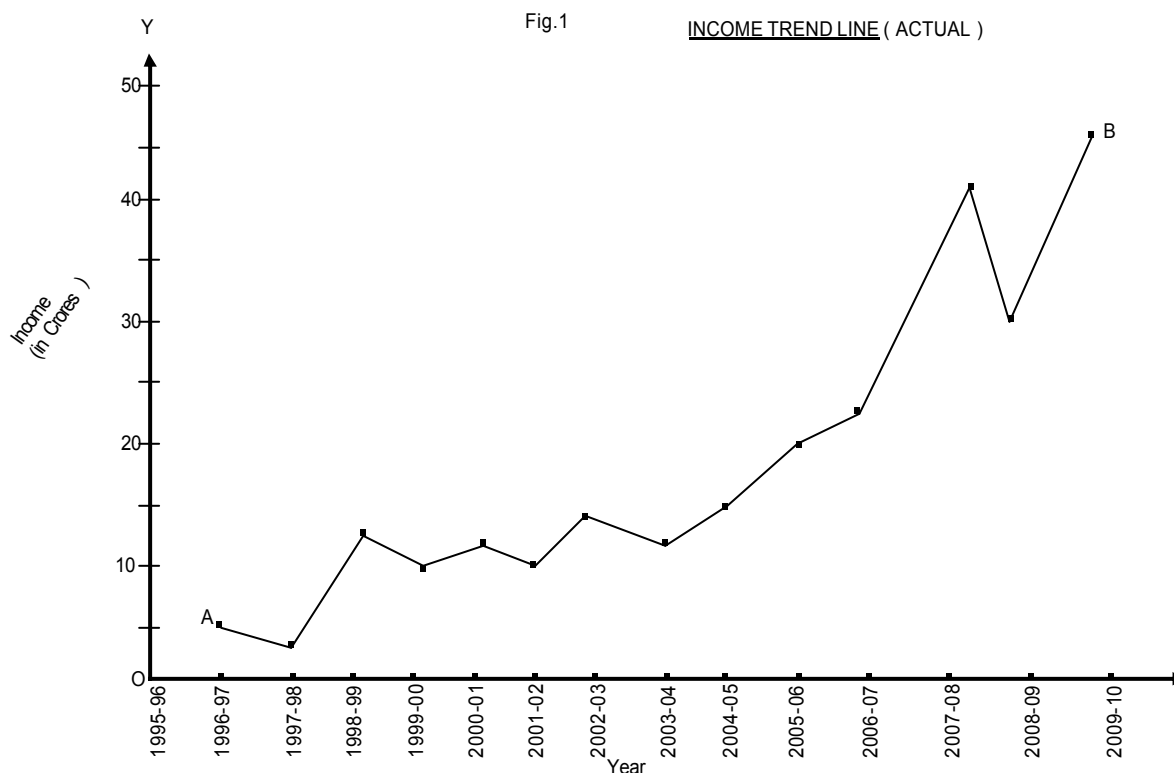
Table - 1

Shri Jagannath Temple Income (Actual in Rs.)

Year	Income (Actual in Rs.)
1996-97	3,5115,785.88
1997-98	2,28,83,226.00
1998-99	12,17,93,043.10

1999-00	7,68,34,226.00
2000-01	10,98,07,537.00
2001-02	8,18,29,851.00
2002-03	15,58,43,515.00
2003-04	13,60,76,712.00
2004-05	13,95,35,404.00
2005-06	19,75,70,020.00
2006-07	21,00,26,104.00
2007-08	41,72,08,162.00
2008-09	32,69,00,413.00
2009-10	40,34,93,715.00

Source: Shri Jagannath Temple Budget



The above Fig.1 the OX axis measures Time Period and OY axis measures income. AB is the trend line. This trend line shows that since 1996-97 to 2003-04 the actual income of the temple falls and raises. But from the year 2004-05 – 2007-08 there is increasing trend line. Further the trend line falls and raises in 2008-09 and 2009-10.



Detailed Analysis of Income

Now the temple income consists of (1) Land Revenue (2) Other Revenue (3) Temple Revenue (4) Grants and (5) Deposits. These five items constitute income of Sri Jagannath Temple. Following points clarify income trend from different heads of the temple and it is estimated on actual basis.

Land Revenue :

Land revenue consists of (a) Rajbhoga, sale proceeds from paddy & other crops, (b) Sale of coconuts (c) Forest & orchards (d) Quarries (e) Annuity P.A.P.O (f) Certificate dues (g) Collection from Bagha & Gopinathpur Docchian Farm (h) Land acquisition compensation (i) Sale of lands (j) Misc. Revenue Collection.

Other Revenue :

Another kind of revenue of Shri Jagannath Temple is called other revenue which include Bajemahal, shop-rent, sale of books, magazine, Sri Mandir Patrika and photos, general donations, Amruta Manohi donation, corpus fund, Foundation Fund, interest from S.B. Account, and collection from truck hire etc.

Temple Revenue :

Temple revenue is one sources of income of Jagannath Temple which consists of Pindika, Parimanik Ticket collection, Dhawaja, name plate and marble plaque, shradha, sadhibandha and lagi fees, donation box and Bheta box, Hundi, Bhitara Katha Darshani, Chanda Dakhina, Parimanik collection during Ratha Jatra, Misc. collection, court fees, certificate dues fees and Khuntia Mekap Nijog dues, Khua-Monda, Annadan Bhoga and sale of ghee for Dipa shop.

Grants

Grants are given by the government for different purposes of the temple. These purposes are:- Festival, Temple Administration, Remuneration to Temple Employees, Energy Charges, Chairman Allowances etc.

Deposit

Deposits consist of security deposit, Korakh of Prapya Pauna and Khei of Sevakas, C.P.F share of temple employees/G.P.F Fund, L.I.C of temple employees, Cent Buy scheme, loan recovery, super cyclone House Building loan recovery, Pension and Gratuity and Professional Tax.

ANALYSIS OF EXPENDITURE

Expenditure plays an important role in the temple finance .Temple expenditure consists of (1) Niti, (2) Administration, (3) Establishment, (4) Welfare of Sevaks, (5)Works, (6) Contingencies, (7) General & misc, (8) Corpus & other capital fund. These different items are discussed below.

1. Niti

Niti consists of daily worship expenses, Bhogmandap and other contingent expenditure, Ratha Jatra, Chandan Jatra, Aswina Sola Puja, Jhulana Jatra, Dola Jatra's other festivals, payment to Biman Badu Sevaks, repairing of ornaments, Chanda Dakhina, Pachha Bhog Mandap, Dhawaja Pauna to Sevaks and distribution of Parimanika.

2. Administration

In temple administration expenditure of three items are included like (a) Chairman Allowance (b) Member Sitting Allowance and (c) Travelling Allowances of Members & Meeting Expenses form the year 1996-97 to 2004-05. But from the year 2005-06 other items like



Stationery, Postage, Telephone, Electric charges and Maintenance, Liveries, Law charges, Tax and Revenue, Fuel Oil and Vehicle hire charges and Sanitary Materials are included. Printing of office stationery, repair and machine of vehicle, electrical goods and computer are included since 2007-08.

3. Establishment

Temple establishment expenditure consists of Sadar, Temple Police, Charcha, Sanitary, Tahasil, Garden, Culture and Publicity, Daily Wages and Payment to Labour contractor, Pension and Gratuity, Travelling allowance, Surrender leave, Payment towards VRS, CPF and GPF, Payment of P.F to RPFC, L.I.C and area salaries.

4. Welfare of Sevakas

Sevakas are considered as the pilot of the Temple just like a ship can not move without a pilot. Similarly the rituals of Gods cannot be done without Sevakas. They save the God as per the rule of the temple. So welfare of Sevakas is necessary for the temple management. The expenditure of welfare of Sevakas of the temple consists of (1).(a) Daily Honorarium to Palia Sevakas and (b) Incentive award to Palia Sevakas (2) Special reward to Sevakas (3) Financial help to Sevakas (4) Medicine for Sevaka welfare dispensary (5) Old age pension to Sevakas and (6) Education & Training facilities for Sevakas.

5. Works

Works for the temple is essential to exist and it is also for the devotees to come to see the Gods. Works are also necessary to exist for protecting the old monuments of the temple.

Contingencies

The expenditure for contingencies consist of (a) Furniture and billing machine

(b) Maintenance of office machinery and purchase of equipments for security arrangement (c) Stationery articles (d) Postage charges (e) Telephone (f) Electricity charges and maintenance (g) Liveries (h) Hundi expenditure (i) Misc. contingencies (j) Hundi share to Khuntia Kekap Nijog and (k) Payment to Puspalak Nijog from Bheta Boxes.

General and Misc. Expenditure

General & miscellaneous expenditure consist of law charges, Refund of Security Deposit, Tax & Land Revenue, Sanitation, Cultural Affairs, Library & Other Advertisement expenses, Printing of Books & Photos, Printing of Srimandir Magazine & Samachar, Office Vehicle, Expenses for Amruta Manohi Bhog, Donation Scheme & Specific Donation Scheme, Electrical goods, Mini Truck, Printing of Receipt Book, Nilachal Upaban, Koili Baikuntha and Narendra Garden, Discretionary Grants, Installation of Computer, Purchase of Ghee for Dipa Shop and Elephant Feeding.

Corpus & Other Capital Fund

Corpus and other capital fund expenditure consists of Amruta Manohi Donation Scheme, Corpus Fund General Donation, Corpus Fund M.O, Corpus Fund Land Sale, Corpus Fund PAPO, Corpus Fund Special Grant & other savings, Corpus Fund own source Kotha Bhog Dana Yojana and Corpus from land acquisition compensation.

Shri Jagannath Temple Expenditure (Actual)

Year	Expenditure (Actual Rs.)
1996-1997	3,39,88,988.00
1997-1998	3,01,85,585.00
1998-1999	10,14,91,503.20
1999-2000	8,45,96,101.00
2000-2001	10,34,62,725.00

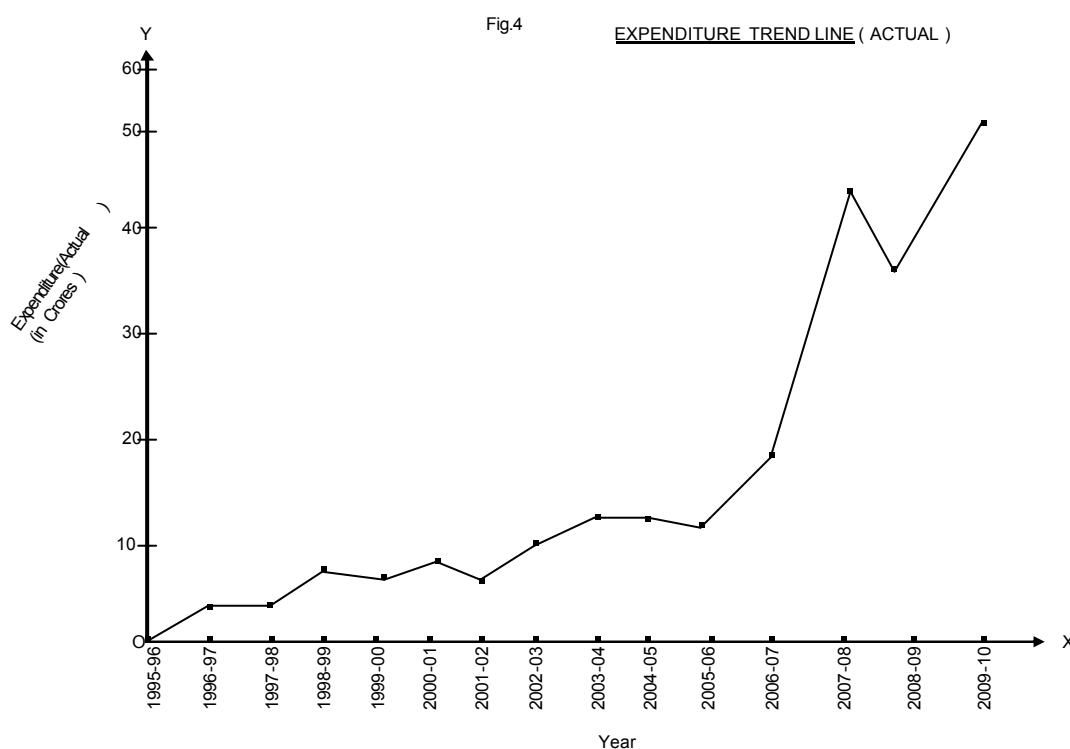


2001-2002	8,12,81,947.00
2002-2003	15,43,04,395.00
2003-2004	14,09,02,623.00
2004-2005	12,87,80,423.00
2005-2006	15,45,38,678.00
2006-2007	20,99,04,440.00
2007-2008	45,69,98,840.00
2008-2009	31,18,94,235.00
2009-2010	34,63,85,397.00

Deficit / Surplus

Though temple has adequate land resources, yet income can not be generated properly. For maintenance of temple expenditure government has given different grants from time to time to fill up the deficit. After analysis of last 14 years of temple budget we can know that whether temple has deficit or surplus. The following table clarifies the same.

Source: Shri Jagannath Temple Budget.



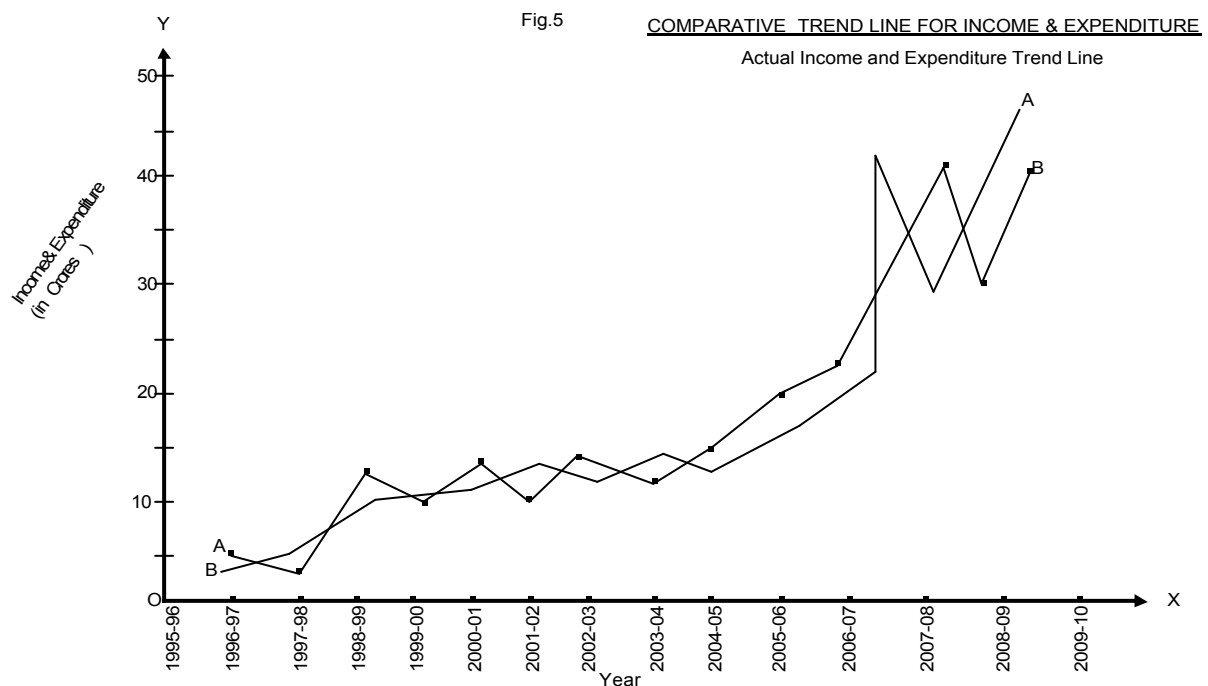
TABLE

Comparative Statement of Temple Income & Expenditure

YEAR	Actual INCOME (In Rs.)	Actual EXPENDITURE(In Rs.)	DEFICIT/SURPLUS
1996-1997	35965785.00	33988988.00	(+) 1976797.00
1997-1998	22890563.00	30185585.00	(-) 7295022.00



1998-1999	121793043.00	101491503.00	(+) 2030154.00
1999-2000	76865976.00	84596101.00	(-) 7730125.00
2000-2001	109808097.00	103462725.00	(+) 6345372.00
2001-2002	81829851.00	81281947.00	(+) 547904.00
2002-2003	155861197.00	154304395.00	(-) 1556802.00
2003-2004	136076712.00	140902625.00	(+) 5174089.00
2004-2005	139535404.00	128780423.00	(+) 10754981.00
2005-2006	197570020.00	154538678.00	(+) 43031442.00
2006-2007	210026104.00	209440303.00	(+) 585801.00
2007-2008	417208162.00	456998840.00	(-) 39790678.00
2008-2009	326900413.00	311894235.00	(+) 15006178.00
2009-2010	403493715.00	346385397.00	(+) 57108318.00



In the above diagram horizontal axis measures year and vertical axis measures income and expenditure of the temple. A line indicates actual income trend line and B line indicates actual expenditure trend line.



Analysis of comparative study of Income and Expenditure

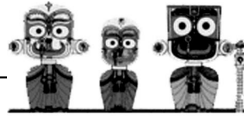
The above table shows that during the year 1996-97 the actual income of the temple was Rs.35965785.00 and the actual expenditure was Rs.33988988.00. The surplus was Rs.1916797.00. In the year 1997-98 the actual income was Rs.22890563.00 and the actual expenditure was Rs.30185585.00. Then the deficit was Rs.7295022.00. During the year 1998-99 the actual income was Rs.121793043.00 and the actual expenditure was Rs.101491503.00. Then surplus income was Rs.2030154.00. In the year 1999-2000 the actual income was Rs.76865976.00 and the actual expenditure was Rs.84596101.00 then the deficit was Rs.7730125.00. During the year 2000-2001 the temple got surplus income Rs.6345372.00, Rs.547904.00 and Rs.1556802.00 respectively. But during the year 2003-04 the temple had deficit Rs.5174089.00. The temple also got surplus income during the year 2004-05 to 2006-07 as Rs.10754981.00, Rs.43031442.00 & Rs.585801.00 respectively. But during the year 2007-08 the temple got deficit Rs.39790678.00. During the year 2008-09 and 2009-10 the temple had also surplus income of Rs.15806178.00 and Rs.57108318.00 respectively.

Conclusion:

Thus the expenditure of the temple is mounting but the income is not increasing to the same extent as a result of which the deficit is increasing day by day. The temple is not self supported like Tirupati Temple. The temple has to depend on the Government Grant to meet its expenses. There is proposal to erect funds by selling the properties of Lord Jagannath. But it is not complete. It is also not suggested as the lands are appreciating value day by day during the period of inflation. Hence it is suggested that the Government should take over the property of the temple and place fund in lieu of that for the smooth management of the temple. Steps should be taken to control the leakages from the collection of devotees, so that a major portion of the revenue from devotees which are going to private hands may be diverted to temple funds.

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Entry of only Hindus Inside the Jagannath Temple at Puri

Prof. Himansu S. Patnaik

Puri for over two millennia has commanded the reverence of the Hindus as “The realm established by the God” and “The land that take away sin.” Pertinent here is quote Hunter who says that Puri is the religion of pilgrimage beloved of Vishnu, known to every hamlet of India and to every civilized nation on earth, as the abode of Jagannath, the Lord of world..... This country is no fit subject for conquest, or for schemes of human ambitions. Exclaimed the victorious general of Akbar. It belongs to the God and from end to end is one region of pilgrimage. Hunter continues, this national reverence for holy places has been for ages concentrated on the city of Puri, sacred to Vishnu under this title of Jagannath....., Hindu religion and Hindu superstition have stood at bay for eighteen centuries against the world. Here is the national temple whither the people flock to worship from every province of India. Here is the Swarga-Dwara, the gate of heaven, whither thousands of pilgrims come to die, lulled to their last sleep by the roar of the eternal ocean. (Sir

William Wilson Hunter, Orissa: or the Vicissitudes of an Indian province under native and British rule, the Annals of Rural Bengal, 1872, Calcutta).



Oldest among the cities of Odisha from the historical point of view, Puri has the unique distinction of being a Kshetraraja (matchless centre as the seat of Vishnu who prefers it to Baikuntha) and a Tirtharaja (on the sacred Mahodadhi). Brihaspati Suri (Vide Laxmidhara, Suddhi Kalpataru. P.169) that there exists no barrier of caste during pilgrimage and Yatras (religious festivals). Perhaps this aimed at universalisation of religion. This applies to the Car-festival of the Deities, in conformity with Parameswara Samhita's (22, 129ff) prescription of an annual Parikrama of Deity to a Bithika (garden) for the longest period away from home that can be of 7 or 9 or 10 or 15 or 30 days.

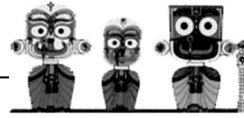
The culture of a people is the blood of its being. Culture is the quintessence and expression of the finer aspects of the life style of a group. It is



the short hand version of the rules and guide the way of life of the people or members of a society. It is a product and vehicle of values. The key to motivation lies in the realm of values. During the last 5000 years there has been an evolution of consciousness as for what Kant would prefer to describe as purposiveness without a purpose. Today, regardless of chronological, generic and ideological considerations, there have been conceptual modifications in changed material milieu. Interest is going beyond the usual reactive and linear model of thinking to a more creative and intuitive mode of thinking. Jagannath Dharma, the representative cultural continuum of Sanatana Dharma over a cycle of centuries, has to be studied in this context. Odishan culture offers a unique picture in the sense that since the culture of Odisha is synonymous with the culture of Jagannath, the later has determined the travail of evolution of Odishan civilization. The antiquity of Purusottam- Jagannath tradition has helped foster a 'volksgeist', a manifest in the supreme faith of its people in something higher and nobler which political power deemed necessary to encourage and support. From the oblique Rg. Vedic mention as also interpreted by Sayanacharya to the specific glorification of Jagannath in the Mahabharata and Puranas, from Indrabhuti's Jnanasiddhi (717AD) making the first historical mention of 'Jagannath' to Krishna Misra's 'Prabodha Chandrodaya Natakam' (1078AD) mentioning about the great temple (Devayatana) from the intense monistic deification of Jagannath by Adissankara to Murari Mishra's Anargha Raghav being enacted at the time of the annual Rath Yatra, from Siddhasena Divakara's (C.9th century) mention of the immense popularity of Jagannath well before the 9th century to Purusottam Deva's "Trikanadasesha" that identifies Jagannath as Vishnu, from Tribhuvana Mahadevi's title of 'Paramavaisnavi' in spite of Harsha's

patronage of Buddhism to the copper plate grants of Nagari and Maihar, from the Nagpur stone inscription (1104) to Satananda's work in Puri from Laxmibhatta's "Tirtha Khanda" of "Kriya Kalpataru" of 1112A.D to the Vishaladev 'Raso' of Narapati Nalha (C.12th) in Hindi, from the Visistha dvaita deification of the triad at Puri by Ramanuja as a gleaned from Anantacharya's Prapannamruta' among others to Chand Baradai's famous work 'Prithiviraj Raso' and the Jain hema Chandra's 'Abhidhana Chintamani' – would reveal a glorious cavalcade substantiating to the historical authenticity of Jagannath Dharma, to describe which as a cult as per common parlance, is philosophically sacrilegious. The 'Gazetteer of Orissa' (Vol.ii, p.16) speaks of the worship of the deity during pre-Christian era, Mahamahopadhyaya Sadasiva Mishra identifies its antiquity in rich Vedantic tradition.

From tribal origin of the process of Sanskritisation Jagannath Dharma has passed through many vicissitudes, "A great peculiarity of India is that everything endures while everything changes. The importance of myths in this socio-cultural context is immense, "to justify an existing system and account of traditional rites and customs" (Robert Graves in P. Masson et.al.ed) Larousse Encyclopedia of mythology, Batch worth press, London 1959, pVIII). Indian myth is highly complex and swings from gross physical abandon to rigorous and easily misread, since Myth is a dramatic short-hand record of matters mostly pertaining to social reforms " , superimposed by the orthodoxy" which is "a possession of the priestly class" (ibid, p.391). A juxtaposition of the definite conditions that relate to the specificities of Jagannath-culture with the real needs of the people, there own values and potentialities is deemed incumbent. Jagannath Dharma is a quaint amalgam of the two divergent



streams of Tantircrites and Sanskritised tradition. Odisha as Uddiyanapitha was the most conspicuous centre of Trantricisim in India. As such, tantric works like Rudrayamala, Shayarchana Taranga, Kalika Purana, Brihad Nila Tantra, Vimala Kalpa, Brahmamala, Trantrayamala, Pujakalpa, Jnanarnava Tantra works of the Natha-cult of Odisha and many Mahamantras. On the other hand there is a religious syncretism as a product of Sanskritisation. Jagannath, as Vishnu, is a manifestation of the sun as Sipi Vista clothed with rays of light, as per Rg. Veda (Cultural Heritage of India, Vol. IV, P. 108) He was the epitome of energy (for the higher classes of Aryans) and fertility. This heliolatry (H.C. Rayachaudhury, Early History of Vaisnava Sect, 2nd edn., P.90) is traceable from the Ganga-rule in Odisha, or even earlier as Ganguly says (M.M. Ganguly, Orissa and Her Remains, p.365). The Konark sculptural piece depicting a combination of Surya and Siva, the only one of its kind in India (ARAS, Eastern Circle, 1906-07, p.13) is but one of the innumerable specimens of Siva-Shakti being very well synchronised in Jagannath Dharma. Interestingly the three images (on the interior wall of Konark) as depicted would imply Durga as the Shakti of Lord Jagannath that Siva, since the stands to the left of Jagannath. This is of great historical significance. Panini makes mention of 'Vasudevaka' community, traces of which can be found in the Prachi valley where Vasudeva and Madhava become as co-relative as Nilamadhava of Gandharadi and Kantilo, Chakramadhava of the Sailodbhavas and Savari Narayana (daru) etc. As per the 6th Century inscription of Hastivarman, Narayanan and Vishnu were deemed identical in Odisha. Indica of Meghasthenes (c.4th Century B.C says that Heracles (Krisna) was worshipped as God (Vasudeva-Krisna) vide R.G. Bhandarkar) in Klesobora (Krsnapur) and Methora (Mathura).

Taittiriya Aranyaka (c.3rd B.C.) speaks of Vasudev and Vishnu as identical (vide, Mc Crindle, Ptolemy, P. 121). Patanjali's Mahabhasya mentions Vasudeva as God, commanding reverence till Magadh. Yajñashree's inscription (173 B.C.) indicates that such worship was prevalent in the Krishnavalley. It is obvious to infer that the buffer that was Odisha must also have come under this spell. Some like Prabhat Mukharjee (The History of Medieval Vaisnavism in Orissa, pp 5-7) contend that Jagannath was the climax of such a process. The Sridharan Rat Copperplate (7th Century A.D.) speaks of Purusottama, which must be of Puri as D.C Sircar contends, during this time the Nauda Kings of western Orissa revered Vishnu as Purusha. From the travel accounts of Yuan Chwang it is apparent that in those days Jainism was more dominant than Buddhism and that the Jainas worshipped Jagannath as Purisatta or Purusottama. The early –Ganga ruler Devadra Verma donated a village in Purushavana (Purusottama Kshetra) to the Brahmins. The apotheosis is reached through Adisankara who identified the Purusottama of Puri and of the Gita as one and same. This has been stretched from Adisankar's Sri Jagannathastakam to Salabega's Patitapabanstakam in and through a host of other works. The imperial Gazetteer of India says Jagannath "is Vishnu.... The worship of Jagannath aims at a Catholicism which embraces every form of Indian belief, and every Indian conception of the deity." The Prologue comes through Jagannath Chartamruta (Ch.VII., Lines 29-30) and Premabhakti Brahma Gita of Yosobanta Das that Puri is the epitome of all holy places. It is an affirmation of human epistemological finitude before the Ultimate.

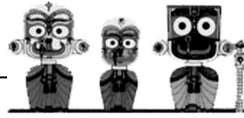
A proper investigation into the accepts of entry of only Hindus inside the temple premises has to take into consideration several aspects. Any



religious institutions vertical growth is proportionate to its horizontal expanse. Jagannath's origin as a tribal God was limited in expanse but the meteoric rise in the popularity of this institution within a short span was due to what is popularly called as the process of Sanskritisation that was stated in Puri by Adishankar. By the time of Ramanuja, Jagannath had become famous throughout the country. There was a proper philosophical balance between the Tantric and Bhagabat streams. Odisha was not only the sprouting ground of Tantric Philosophy but also was must plausibly the place where the fundamental work on Pancharatna mode of worship, i.e. Sattvata Samhita, was written. So what Ramanuja did at Puri was to introduce the tradition of 'Pancharatnaagama' after properly balancing the Vishishthaadvaita philosophy with Jagannathic philosophy which, till then, was an amalgam of tantricism and popular tradition. Tantric impact had limited the access to Jagannath during particular occasions. Only the tribal relations enjoyed the monopoly. Sanskritised impact opened up such access to the higher castes who were regarded as pure and austere. The so called 'Sudras', deemed to be devoid of it because of the then social habits, were prohibited entry. This was however a social discrimination not of the 'Sudras' in general but of those of them who continued their traditional functions and life style. Odisha has never been a region of strong caste-bias. Those of the so called 'dalits' who were known to austere and pure lifestyle were not discriminated against. As per Sattvata Samhita, Brahmanah Kshayatriya Vaishnab Sudra Yoshita eba cha Bhaktiyuktah Swavabena Kurjyaddevashya Pujanam" (3/29-30). To repeat the purified Sudras were never isolated. Ramanuja himself deeply imbued with Jagannath consciousness and thereby introducing the Pancharatragama mode of worship in the temple,

also admitted the 'purified Sudra' as his disciples. the pancharatna mode not only in corporate the 'ekaayana vidya' of Narada and Sandilya (Vide K.K. Srivastava, Ahirbuddhanya Samhita, 1993) but also the 'Bhagabat' concept. Another significant novelty of the period was the introduction of the institution of Devadasis and Maharis (virgins consecrated to the deities). Their status was independent of the caste structure. And in spite of increasing tempo of Brahminical influence in this biggest temple of India (G.S. Ghurye, Religious consciousness, 1965, Bombay, pp-333-337) since the Somavansi rule, there was an equally proportionate growth of the Daitas' role in the temple rituals and 'they are regarded as an equal in rank to other high castes with whom they occasionally inter-marry' (Gazetteer of India, 1977, Puri, p-132). Kabir and Nanak attached prime importance at Puri and elsewhere to equality and moral action, like Ramananda and Gorakhnath. The Chhera Panhara seva of the king on the chariots annually not only alludes to 'the legitimacy of the kings overlordship of the mode of worship in spite of the priests (H.S Pattanaik, Jagannath : His temple, cult and festivals, 1994, New Delhi, P-45) but also to no low estimate of such a service.

Equally significant as a pointer against caste-bias was the institution of Chhatisha Niyoga by Anangabhimadev. It consists of 35 categories (now more than 200) of a equally indispensable servitors below the Adya Sevak (the king) for services at / of the temple but on compounded their number to 9000 and called them Brahmins. Its caste transcending specifications of division of labour subsumes and transcends till today the non Vedic hurdles of caste for a pragmatic contemporaneous relevance that was conspicuously missed by Ambedkar and Gandhi. One instance of it is that the Brahmin servitors



receive water brought by Sudra servitors to the temple for temple services before handling it over to other servitors. The monasteries at Puri also reflect an anti caste and non communal through obviously certain faculty of mind. Set up, with royal permission and land grants (Amruta Manohi), by various servants and Dharmacharyas for purposes of education, charity and sectarian fellow feeling, each of these Math's catered to the religious as well as secular needs of times-though with the primary objective of exclusive deification of Jagannath or itself. According to Shree Martya Baikuntha (Bansidhar Mohanty, op.cit., P-45) there were 12 Andhrapanthi, 8 Dravidapanthi, 20 Maharastrapanthi, 5 Kanoujapanthi, 5 Goudiya Maths, there is nothing to indicate that these only catered to their higher caste followers.

Right from the days of Ramanuja's stint in Puri, the social structure was not intensely ridden with caste bias against the Dalits. Not only Ramanuj's Premium on 'purified Sudra's' gained credence through the writings of Sudramuni Sarala Das, the tempo was sustained by Ramananda, the Panchasakha and later, the Mahima cult. The tragedy of the Panchasakha movement was that, though they strove to drive home the point of Bhakti that belied that nothing need stand between soul and God, their writings became intensely popular while the core message of it all remained only in theory and was seldom translated to practice. Balaram Dasa's Laxmi Purana is a glaring testimony to it. A stone inscription of one Govinda Senapati registers land grant to the Sudras for rendering daily services to temple, like sweeping, lime, washing and supplying earthen pots. (OHRJ), Vol.II, os.3/4, P.-46-48). One remarkable feature of medieval-Odishan society was the upward mobility of the Sudras. Their rise in socio-economic status was in spite of the

various disabilities imposed on them by the Smrti literature. The Mahimaities, later, performed in no substantially successful manner in this regard, primarily because they were suspected to be anti-Jagannathities.

When Gandhiji and Vinoba wanted to enter inside the temple along with the Dalitas, Muslims and Christians in 1934, he was denied entry. A furious Gandhiji vented his anger on Kasturaba and Mahadev Desai for visiting the temple during the Beraboi Session of the Congress. It is said that R.N. Tagore was denied entry on caste consideration. Buddhists like Ambedkar and the queen of Thailand were denied entry in 1945 and 2005 respectively. Similar was the fate of Swami Prabhupada and his Iskconite disciples in 1977. Permission was granted by the Muktimandap on Puri Sankaracharya's recommendation, to the American Dayamata alias F. Rite in 1958 to go inside the temple. Officially this is the only instance of the entry of a Christian inside the temple. Similar permission was not granted to the Swiss devotee Elizabeth Ziggler who even donated over one and half corers of rupees to the temple. The plausible reason for such discrimination might be that non-Hindus, turned-Hindus by decree of recognized custodians of Hinduism can gain entry; this in spite of the fact that no non-Hindu can become a Hindu because of the non-missionary nature of Hinduism. Permission for entry was not given to Indira Gandhi (1984) and Mrs. Hidayatullah as they were wives of Non-Hindus. However, Biswanath Das, H.K. Mahatab and others strongly argued in favour of the entry of Dalits that was legally achieved after independence. The argument of J.B. Patanaik for Iskconites and Pyari Mohan Mohapatra's individual opinion to open the temple for larger interest of tourism have evoked mixed response to the later contention appears to be rationally spineless.



Puri's Sankaracharya views tourism linked Dharma as ludicrous, while the Gajapati feels that such change can not be brought about on suggestion of any Tom, Dick or Harry.

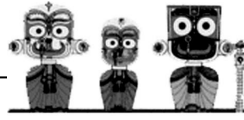
With the fall of medieval Hindu Kingdom of Odisha in 1568, management of Jagannath temple fell out of royal supervision and into alien hands. The Afghan Period (1568-90) saw the Bhoi Dynasty in power at Khurda whose scion, Rama Chandra Dev – I was proclaimed as their sovereign by the people. The Superintendence of Jagannath temple was vested in him in 1592 by Mansingh who wrested Odisha from the Afghans. A tolerant Akbar and an enamoured Mansingh adopted a liberal pro-Hindu stand towards Jagannath. It was, perhaps from now on that Muslims came to gain entry inside the temple, imbued with a sense of humanism and egalitarianism of Jagannath Dharma as was also reflected in the Mahaprasad Brotherhood. Haft Iqlim (authored by Amin Ahmedji) mentions that there was no bar on Muslims entering into the temple of Jagannath. Abul Fazl was a great admirer of the Rath-yatra. An interesting account of the Car festival of 1626 comes from the Persian traveller Mahammad Bin Amir Alli. He was one of the 5000 strong devotees coming to Puri from Midnapore, chanting Haribol and taking austere food all the way on foot to Puri. He reached the Puri on 26th May and visited the temple and had the privilege to behold the triad in the calm and tranquil environment. He left for Konark in early June to return to Puri again a month, to participate in the Rath Yatra. His accounts speak of his gratification. This illustrates that there was, till then no restrictions of the Muslims to visit the temple. Such a tradition perhaps continued, till the end of

the rule of Shah Jahan who was favourably disposed towards Odisha for obvious reasons. This must have stopped during the fastidious reign of Aurangzeb who was a rabid Muslim. Some suggest that Muslims were denied entry due to the frequent episodes of their plunder of the temple. The priests of the temple were too weak to prevent the marauders, who were branded by them as terrorist invaders; from Aurangzeb's time entry of Muslims has been discontinued. The Muslims are ever since synonymous with 'Atatayees'. Considerations of security and safety of the temple had prompted their exclusion and even the British realized it during their stint. So it is generally felt that people of alien religious faiths who have deep devotion for Lord Jagannath can fulfill their cherished desire to behold the Lord during His annual Rath Yatra.

From the religious point of view only the Sankaracharya of Puri, the Gajapati Maharaja and the Chhatisha Niyoga can decide on any modification or change in the set-up of the temple. The role of the Government in this regard is advisory at the most. The Vatican and the Macca are not open to tourists but the surrounding areas around these are thronged always by tourists. Tourism can be much more lucrative with opening of hundreds of other avenues other than throwing open the Jagannath Temple to Non-Hindus. Puri is the Lord Land of God not meant "For Schemes of Human ambition" said Mansing. Let us behave like Mansingh, not like Todarmal's son.

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Entry of Non-Hindus to the Jagannath Temple, Puri : A Study

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Dr. Brajabandhu Bhatta*

Since time immemorial, Odisha has been the hunting land for different religious faiths, like Brahmanism, Buddhism, Jainism, Saivism and Sakti cult. By the course of time, these religions synthesized themselves in the Cult of Jagannath. Jagannath, the presiding deity of Odisha is considered as the Lord of the Universe. He holds a unique place in the history of the land and in the lives and customs of its people. Jagannath cult is unique cult—an all embracing synthesis of cults.

Jagannath culture believes in universality and not in sectarianism. Jagannath is the God of the masses and hence Jagannath culture is a mass culture. In different ages, he has been worshipped by the primitive tribals, Aryans, Dravidians, Hindus, Jainas, Buddhists, Sikhs, Saktas, Shaivites and Vaishnavites. Apart from influencing other culture, it has incorporated into its fold the cultures of various faiths. It aims at bringing the entire human community of the world into the ambit of one family.

This cult has a unique quality of tolerance. It tolerates all religions, races, castes, customs, and cultures. It is the positive approach to other groups and communities. It stands for religious tolerance, co-existence of religions, communal harmony and international integration. Irrespective of caste, creed, colour and community, Lord

Jagannath is worshipped by all. The messages of unity, equality, peaceful co-existence and fraternity are the different qualities of Jagannath cult.

The purpose of this paper is to discuss the entry of Non-Hindus to the temple of Jagannath. There is not any authentic data about this subject. When we call Him as the Lord of Universe, question arises regarding the non-entry of Non-Hindus to the temple of Lord Jagannath. Many politicians, leaders, reformers and eminent personalities have very often given positive views about the entry of the Non-Hindus into the temple. Biswanath Das, late Prime Minister and Chief Minister of Odisha and one of the followers of Mahatma Gandhi supported the entry of Dalits and Non-Hindus to the temple of Jagannath. Dr. Harekrushna Mahatab, the first Chief Minister of Odisha had supported the entry of all castes, to the temple. In 1948 A.D, with his direction the police made lathi charge on the people who opposed the entry of Dalits to the temple. He also tried hard for the entry of ISKCON devotees but in vain. In 1996, Shri Janaki Ballav Pattnaik, the then Chief Minister of Odisha had also given proposal for the entry of ISKCON devotees to the temple. In 2011, proposal of Shri Pyari Mohan Mahapatra, an M.P of ruling B.J.D in Odisha supporting the entry of Non-Hindus to Puri temple created a storm among the Hindu devotees of



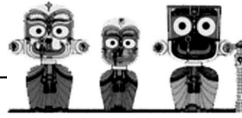
Odisha. He also apologized that, he had no intention to hurt the sentiments of Hindu devotees.

There are many examples of the non-entry of Non-Hindu into the Jagannath temple. In 13th century A.D. when saint Kabir, one of the pioneers of Bhakti Movement had come to Puri, he was not allowed to enter the temple due to his wearing of dress like Muslim. In that night, Lord Jagannath had given direction to one of the Sevayats in dream about the service of Kabir. Again in 1508 A.D; Nanak, the guru of Sikhs had come to Puri with his Muslim follower Mardhani. The Sevayats of Puri had not allowed them to enter the temple. But Lord heard the prayer of the devotees with the request of Lord in the dream, the Raja of Puri allowed them to enter to the temple. But after that day the Sikhs were not allowed to enter into the temple.

Lord Curzon became the Viceroy of India in 1899 A.D. He had very much interest to know about the geography, history, and archaeology of India. But in 1900 A.D when he went to Puri, he was not allowed to enter into the temple of Jagannath. In 1934 A.D, when Mahatma Gandhi and his follower Binoba Bhabhe wanted to enter the temple with their Muslim, Christian and Dalit followers, they were not allowed. They protested against it before the Lions' Gate. Noble laurate Rabindranath Tagore was also not allowed to enter the temple of Puri. In 1945 A.D Dr. B.R. Ambedkar, founder of Constitution of India and crusader of depressed classes had come to Puri in the month of July. But he was not allowed. In 1984 A.D, Smt. Indira Gandhi the Ex-Prime Minister of India was not allowed to enter the temple of Puri because she had married a Persian Firoze Gandhi. In 2005 A.D, the queen of Thailand Mahachakri Siridharan had come to Odisha but as she was the follower of Buddhism, she was not allowed to the temple. In May, 2006

A.D, a citizen of Switzerland named Elizabeth Jigler, who had donated 1.78 crore money to the temple of Puri was not allowed to enter into the temple because she was a Christian. In 1977 A.D. Bhakti Vedanta Swami Pravupada, one of the founders of ISKCON movement had come to Puri. Through his devotees were not allowed to enter the temple, he also declared not to enter the temple.

The most interesting and distinguishing visit to Lord Jagannath temple after the Independence was of Babu Jagajiban Ram, Union Minister who belonged to the Scheduled Caste; but nobody resisted his visit. Then the Brahmo Samaj followers were not allowed to enter the temple. In this matter the Pandits of Muktimandapa Sabha had consulted Niladrij Mahodaya, Bamadeva Samhita and Matsya Purana and arrived the decision that the followers of the Brahmo Dharma followed a Dharma having no sanction of the Vedas. They do not observe any caste system. They dine together irrespective of caste difference. These habits of life are against the Vedic principles and the traditions which govern the management of the temple of Lord Jagannath so they had been forbidden to enter the temple. But at present they are allowed to the temple because a sense of liberal view prevails among the Hindus. There was also some laws for the Hindus who had been to foreign. Those who have been to overseas for prosecuting their studies and in obedience to the unavoidable order of the Government and at the time of emergency which do not amount to pleasure trip to the islands across the sea and on returning home now have undergone ritual purification and are readmitted to our society- and can enter to the temple. But this decision is not enforced by Mukti Mandapa any more. Another liberal view of Mukti Mandapa Sabha was it allowed Brahmins to act as priests in the houses of Scheduled Caste population.



But one surprising thing is that Sri Dayamata, an American Lady, successor of Sri Sri Paramahansa Yogananda, head of the Yogoda Satsanga Math was the first Hindu convert who visited the inner sanctum of Lord Jagannath temple of Puri on Feb. 7 1959 along with the then Gajapati Maharaja of Odisha. Here question arises when many great men of India had not been allowed to enter the temple of Puri, how the law now changed in case of an American lady. Her appeal to the Mukti Mandap to allow her entry to the temple was granted because at that time, after many discussions among the Pandits and the priests, the law had been changed to allow; foreign born Jagannath devotees to enter the temple. Hence there are certain regulations in connection with the entry to the world famous temple.

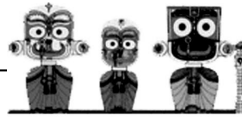
But regarding this right of Hindu converts, a decision taken by Mukti Mandap Sabha in March 1986 is noteworthy. It says that, if a person of a famous religion accepted Hinduism and maintained the Hindu way of life would be accepted as a Hindu and be permitted to enter the Jagannath temple. But as far as the entry of foreigners and Non-Hindus is concerned, the Mukti Mandap strongly denies it.

Before the construction of present day Mukti-Mandap, there was one in front of the southern side of the main temple, which played a vital role in religious and cultural affairs of the state. The great Pandits like, Murari Mishra, who composed 'Anargha Raghava' and Krishna Mishra, the author of 'Prabodha Chandrodaya' proved their talent and merit on this Mandap. According to tradition, convert Kalapahada, before his invasion of Odisha, had come to Puri and sought the permission of Mukti Mandap to come back to Hindusim which was turned town by the Mandap.

This proves the existence of Mukti Mandap is considered as the assembly to decide the Prayaschitta or rectification of sinful acts. In the beginning of 16th century, during the rule of Prataprudra Deva, eminent scholars like Balabhadra Rajaguru and Purandara Puri were delivering valuable religious decisions on this Mandap. Hence, without any doubt it can be asserted that there was a Mukti Mandap earlier before the present structure was built by Gaurarani, wife of Mansingh (the general of Akbar). However, the date of the construction of the old one can not be ascertained due to lack of any authentic proof.

After all, the Mukti Mandap plays a vital role in administration of the temple. Any dispute arising out of religious matters with regard to worship of Gods is referred to this Council and the head of the Pujapandas is consulted before declaration of any verdict. Now there is a Secretary of Mukti Mandap, who has been given importance in management. The final authority is vested in the Temple Management Committee and the Secretary maintains the systems of this Mandap.

In temple administration and policy decision, there is a hierarchy of management from top to bottom level. At the top level, Jagatguru Sankaracharya, Mukti Mandap Pandit Sabha, Rajguru Parichha, Minister in charge of the temple administration, Gajapati of Puri are involved. They guide the Sevayatas, the second strata of temple management is directly connected with execution of the decisions of Advisory Council and implementation of "Record of Rights" and other official documents. According to "Sri Jagannath Temple Act", passed in 1955 and subsequent amendments, a Committee with the chairmanship of Gajapati Maharaja and chief of administration, District Collector, representatives of different



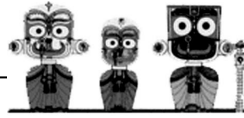
Nijogas, a group of employees, as members look after temple administration. Thus the temple appears like a legal authority or an autonomous institution having three necessary functions legislative, executive and judiciary. After all, Mukti Mandap Sabha has a vital role in the temple administration.

Here a probability comes into mind that constant attacks by the Muslims on Puri temple in the past may be one of the causes for not allowing the Non-Hindus to the temple. During the Muslim period, the temple of Jagannath was considered as one of the richest temples of India, for which the Muslim plunderers had attacked upon the temple of Puri many times. According to Madala Panji, the first attack was made by Raktabahu, the Muslim Sabedar (319-323 A.D) during the period of Sobhana Dev's rule. The attack was made by Iliyas Shah, the Sultan of Bengal (1328A.D), Firoz Shah Tugluq (1352-1378A.D), Ismaili Gazi (1509 A.D), Kalapahara, the Afagan General of Sulaiman Karani (1510A.D), Sulaiman and Osman (1529 A.D), Mirzakhuram (1601 A.D), Hasim Khan (1607 A.D), Kalyan Malla, the then Subhedar of Odisha (1611 A.D), Makram Khan (1617 A.D), Mirza Ahmed Beg (1621 A.D), Fate Khan (1645-1648 A.D), Muhammed Takki Khan (1731-1733 A.D). In this way within 165 years, the Muslims had attacked the temple continuously. They had plundered the temple, even some of them burnt the cars and images of Lord Jagannath. It is said that for the safety of the Lord Jagannath Rama Chandra Dev, the Raja of Khurdha converted himself to Islam. For which he was deprived of the grace of Lord Jagannath. So we may guess that due to the frequent attack of Muslim invaders, the Sevayatas of Puri Temple might have restricted the entry of non-Hindus to the temple.

Although, we cannot say definitely whether or not Muslims had access in to this Hindu Shrine during the Maghal period, it is evident from 'Haft-Iqlim' by Amin Ahmed Raja that in the medieval period there was no objection to Muslims to enter into the temple of Jagannath. The Muslims used to honour the Hindu shrine and the Hindus too honoured the Muslim shrine. There are also records in Odisha State Archives, Bhubaneswar testifying to Hindu-Muslim cultural assimilation through the ages. The Hindus have donated land and money for the maintenance of Muslim Shrines and the Muslims too donated land and money for the maintenance of Hindu Shrines. There are also many non-Hindus who were anxious of getting grace of Lord Jagannath by the course of time became His devotees. Among those devotees, Bhakta Salabeg was the prominent one.

Ghulam Husain Salim, author of Riyadies Salatin, throws light on the spirit of harmony and brotherhood that prevails at Puri. He says, "when the Hindus reach Purusottama first they shave their head like Muslims and at the first door of the house of Shaikh Kabir who was a great saint of his time and whose parents were weavers; they eat and drink and eat his food and water which is called in the language of that country Torani. Here, in Purusottama, the Hindus unlike their practice elsewhere eat together with the Muslims and other races. All sorts of cooked food are sold in the bazar, and Hindus or Muslims buy them and eat together and drink together".

So, the temple of Jagannath is unique centre of cultural synthesis in this regard. It may be mentioned here that the Mahanta Seva of the temple was usually entrusted to a person belonging to Muslim caste. Jagannath culture does not admit any distinction with regard to caste, creed, colour and sex. Here, the Brahmin Pandit Jagannath Das



could become the disciple of the Non-Brahmin devotee, Balaram Das. Achyutananda Das, a milkman could become the friend of Chaitanya. It has allowed inter-caste marriage in the hoary past. The marriage of the Brahmin Vidyapati and Lalita, the Saura girl bears testimony to this fact. The descendants of this couple are called Daitas and they have got the monopoly to serve the deities during Anabasara every year.

Jagannath culture aims at the upliftment of the poor, the fallen and the downtrodden. Lord Jagannath is called as Patitapaban, the saviour of the fallen. Leaving behind his golden throne in Badadeula he comes into Badadanda once a year during the car festival in order to be in the midst of His devotees. This is a unique feature of Hindu culture. The temple entry is restricted to the persons of other religions. It is unconventional and unique that the peculiar God Lord Jagannath, the epitome of socialism comes to the mass, crushing all barriers of communal distinctions. The individual identity gets merged in such a collective and mass consciousness which is being experienced by everybody irrespective of caste, creed and colour.

Jagannath culture displays a unique feature of unity in diversity and it has integrated human society with the help of human values that are mentioned above. This culture has passed through many ups and downs. Surviving many onslaughts, it has consolidated its position and proved itself to be an effective and ideal culture. Human values such as tolerance, fellow feeling, unity, equality, fraternity, modesty and self-sacrifice contained in Jagannath culture have sustained and will continue to sustain human civilization for all ages to come. But in this context the purpose of our study is to allow or disallow the entry of Non-Hindus to this world famous temple. Considering different angles of such an important issue, it

would be wise not to allow the non-Hindus to the temple of Puri. From the above discussion we know that Muslims had attacked and plundered the temple of Lord Jagannath several times which greatly hurt the sentiments of the Hindus. Hence many rules and regulations were made later restricting the entry of Non-Hindus to the temple. If they are allowed to enter to the temple, it will surely hurt the sentiments of the Hindu devotees in Odisha. Lord Jagannath is the God of Universe for which once in a year, He comes to Badadanda in Car Festival to fulfill the thirst of His devotees of different religions, sects and creeds. It is also sacred duty and responsibility of the administration to provide basic amenities to lakhs of pilgrims irrespective of caste, creed or religion who come to Puri during Car Festival to have His Darshan. Service to mankind is service to God. This is the guiding factor which motivates all concerned with higher degrees of commitment and dedication.

Despite the universal tolerance of Jagannath cult, there has been made no laws in temple administration to provide rights to the non-Hindus to enter the temple. Of course, some liberal thinkers opine that provision of such an act would attract more and more tourists and pilgrims from different parts of the country and outside to come to Puri which would encourage tourism and add to the state exchequer. But a larger opinion goes against this view. At the very entrance of Lion's Gate of the temple an inscription has been written on a small marble plate which indicates that only orthodox Hindus are allowed to enter the temple of Sri Jagannath. As per this inscription, entry of non-Hindus to the temple is strictly forbidden. There is no doubt that Jagannath culture gives emphasis on religious tolerance and communal harmony. It does not admit any distinction with regard to caste, creed and colour. Still, while framing the rules and regulations for the administration of the temple, the management



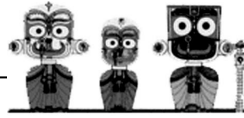
might have taken into account the ravages of the Muslim attacks on the temple several times in the past. That might have induced the Sevayatas to impose restriction on the entry of non-Hindus to the temple. This restriction has been continued for nearly 500 years. Hence it is not so easy a task to change this tradition on the insistence of an individual or a group of individuals or of an organization. If at all such an agency arises to modify any of traditions of the temple, the views or opinions of Sankaracharya of Puri, priests and Pundits of Mukti Mandap Sabha, Gajapati of Puri, Sevayatas, temple administration, a number of scholars researching on Jagannath culture and lakhs of Jagannath devotees should be taken into account. Till then the age old practice of forbidding the non-Hindus to the temple should go on.

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Jagannath Temples of Ganjam

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Legendary sources suggest that Jagannath was originally worshiped by the Tribals, the Sabaras. The most important evidence of this belief is the existence of Daitas, a class of sevaks who are considered to be of tribal lineage and who still play a major role in the various services to Lord Jagannath. Historians predict that the original diety was 'Kitungu' worshipped by the Tribal Sabaras in the hilly areas of Mahendragiri situated in the undivided Ganjam District. Later on 'Kitungu' the God of wood was named as 'Jagunta' and then the Lord Jagannath. Ganjam is the place directly related to the birth of Jagannath cult. Earlier the Ganjam had not less than thirty Gadjats. The king of each Gadjat had a direct relation with the Gajapati king of Odisha and everyone had accepted the Vaishnavism and the cult of Jagannath for their kingdom and constructed temples and celebrated functions on Lord Jagannath. After Puri, Ganjam is the next richest place in celebrating the festivals of

Jagannath cult in the state of Odisha. Each and every Zamidar of Ganjam has their Jagannath Temples. Following are the Jagannath Temples situated in different Zamidaries of district Ganjam.

The Jagannath Temple at Khallikote:

From the manuscript of 'Krshna Janmastami Vrata' in Odia composed by Aniruddha Chhotaraya, a Raja of Khallikote in the Saka year 1670 (1748 A.D), it is known that the wooden images of the Chaturddha Murti (Jagannath, Balabhadra, Subhadra) and Sudarshan were first being worshipped in a Mandapa (open space) built by his great grandfather Jagannatha Mardaraj -I. So the building of the Jagannatha Mandap of Khallikote may tentatively be fixed in the middle of the 17th century A.D. From the manuscript of 'Vaisakha Puran' in Odia written by Jagannath Mardaraja Deva II, it is known that he built the present Jagannatha Temple of Khallikote. He may be





placed in the last quarter of the 18th century as his father Nalinaksha Mardaraj was living in Saka year 1699 (1777 A.D). A vadivelu writes about this as follows, “The building of the Temple of Jagannatha in Khallikote which commenced seven generations ago was finished during his time at a cost of over lakh rupees”.

The Jagannatha Temple at Athagada:

From the seventh Parichheda (chapter) of Gangavamsanucharitam, the Champu, a historical Kavya written by poet Vasudeva Ratha Somayaji of Athagada in Ganjam in 1762 A.D., it is known that Raghunatha Harichandan, Raja of Athagada (1712-1732 A.D) built a temple for Jagannatha in the Saka year 1650 (1728 A.D.). From the three Verses, it is known that from Raja Ramachandra and his queen Chandrama Devi had three sons named Raghunatha, Giridhara and Divyasimha. Prana Devi, the queen of Raghunatha was the mother of Jagatbandhu Harichandan. Raghunatha Harichandan, who was a very powerful chieftain, built the Jagannatha Temple in the Saka year Kha (o), Sara (5) Ttu (6) and Sitagumita of moon (1) or 1650 corresponding to 1728 A.D. This Jagannatha Temple is still to be seen with in the ruined fort of Langalaveni, near Boirani in the District of Ganjam by the Khallikote-Aska road, these three Verses are

found inscribed in the Nilachakra (Blue Disc) on the top of the Jagannatha Temple of Athagada.

Jagannath Temple at Marada.

Village Marada is situated at about 60 kms away from Berhampur. The Temple at Marada was constructed to conceal the three great images of Lord Jagannath, Balabhadra & Subhadra of Puri Shree Mandir during the attacks of Taqi Khan, the then Mogul Subedar for Odisha in the year 1733 A.D. The temple consists of a Viman and Jagamohan. The main entrance and the wooden doors of the Temple are a replica of the Jagannath Temple of Puri. The masons and carpenters of the Village Mathura were engaged in the construction of the temple day and night and completed it in the record time of two months on war footing. The Temple still stands eloquently speaks about the glorious regional tradition of Lord Jagannath. The images Puri Shree Mandir were kept there for about two and a half years till they were brought back to Puri by the orders of the liberal minded Murshid Ali Khan in 1736, the next Subedar of Odisha.

The Jagannatha Temple of Parlakhemundi:

The powerful Ganga Chieftains of the estate of Parlakhemundi, a part of the extensive Khemundi kingdom were great patrons of religion and literature both in Sanskrit and Odia. From a Copper plate grant of Jagannatha Narayan Deva of Parlakhemundi issued in his 21st Anka year in Chitrabhanu Samvatsara, Mithuna 20, Asadha 12 Monday, it is known that this chieftain had granted the village of Jagannatha Narayanpur to 31 Brahmans at the time of his coronation. The exact date of the grant being Monday, the 28th June, 1762 A.D. when the Chitranu Samvatsara of the southern recension was current, the year of his accession was (1762-71) 1745 A.D. As this



temple was existing in all its prominence in 1745 A.D. at the time of his coronation it must have been constructed before that year. As the exact year of construction of this temple is not known, it may tentatively be placed near about 1700 A.D. when the Jagannath Temple of Vijaya Nagara (Bada Khemundi) was built.

The Jagannath Temple of Kuladagada:

The fort of Kulada now in ruins, situated at a distance of about 4 miles from the town of Bhanjanagar surrounded by hills, remained the capital of the powerful Bhanja Kings of Ghumusara from the beginning of the 13th Century A.D. till its occupation by the British forces in 1835 A.D. Though the Bhanja Kings became the followers of the Srivaishnava faith from the time of Sri Jayabhanja Deva (1223 A.D) no information about the building of any Jagannatha temple in between 1225-1750 is available. The deities of Jagannatha, Balabhadra and Subhadra were first installed at Kulada by Pratap Bhanja near about 1600 A.D. The present Jagannath Temple at Kulada was built by Sri Krsna Bhanja, a powerful Bhanja Chieftain (1744-73 A.D), who successfully resisted the invasion of the French General De Bursey in 1757 A.D. and bravely fought with the British forces in 1768 A.D. So the construction of Jagannatha Temple may be fixed near about 1750 A.D. (1744-1757) which was a happy a peaceful period of his reign.

Parth Sarathi Temple of Jarada:

Village Jarada was the capital of the Ex-Zamidari estate named Jarada. It is situated at a distance of about 50 Kms. South-West to Berhampur. The place is famous for the Parth-Sarathi Temple of its kind. According to local traditions, the Sabaras of Jarada hilly area worshipped one “ Kittunga Jaganta” who later

on became Partha Sarathi and subsequently known as Jagannath. The present temple of Parth-Sarathi was established by Gajapati Purushottam Dev, the Gajapati Maharaja in 15th century on his return journey after the conquest of Kanchi. Parth Sarathi (Jagannath) is the Presiding deity of this temple and the Rath Yatra is the main festival which attracts thousands of tribal people to this place.

Jagannath Temple at Sunapur:

Sunapur is situated at a distance of 26 kms, towards South East of Berhampur near the falling point of Bahuda, the ancient river at the Bay-of-Bangal. It was a principal port and shipping centre for the area functioning till the first part of 20th century. A Jagannath Temple was there with the three beautiful images of Jagannath, Balabhadra, Subhadra along with Sudarasan and the rituals were observed since long.

Jagannath Temples of Mantridi:

Mantridi was a famous trading spiritual and cultural centre situated at a distance of 16 kms South-East to Berhampur. There are three Jagannath Temples in the area. Jagannath Deula is happens to be the ancient one supposed to be established by a maritime trader during seventeenth Century. It was one of the most famous Jagannath Temple in the South Odisha observing all rituals and festivals like Rath Yatra. The Car Festival was exhibited as good as of Puri. But now due to the bad economic condition, the festivals and rituals, neeties were observed with out the chariots in the Car Festival. Mostly, the devotees of the area are the ‘Sadhabas’ and Sahukars presently known as Sahu Brahmins. Another, Jagannath along with his brother and sister are worshipped in Radhakanta Matha of Vaishnaba Sampradaya-established probably



during first part of 16th century in Western part of Mantridi Village. Now, a days Mantridi is famous for the Sakti Peetha of Bhairabi. The deity was surrounded by other 107 Hindu Gods and Goddesses alongwith a newly constructed Jagannath Temple. Jagannath, Balabhadra, Subhadra and Sudarsan are taken to Gundicha Mandir (New) by three decent chariots since 2001.

Jagannath Temple at Village Bayali:

Nearing to Mantridi, Bayali is a small village of historical importance. The village has two big tanks and a Radharaman Math. The Matha has the principal deities like Radha Krishna, Gopika and a single small image of Jagannath (Dadhi Baman) worshipped probably since sixteenth century past with the religion of Vaisnavism preached through Sri Chaitanya. Later on the Muslim attacks, the temples were worshipping the single image of Jagannath (the Dadhi Baman) in most of the temples. The village has the pride of taking the single imaged small but very beautiful Jagannath in the chariot to Gundicha Mandir on the 2nd *tithi* of Sukla Ashadha.

Jagannath of Mahurigada (Berhampur):

Mahuri estate was of 521 Square miles and carries four hundred eleven villages. The Mahuri forte was earlier at the Kerandi Mala hills but for a better security, the fort had been changed to Berhampur. The king of Mahuri has constructed a Jagannath Temple along with Astasambhu Temples in his kingdom. Another Jagannath Temple was also established at Khaspa Street by Businessman named Naina towards the 1st part of 18th century. Another brother named Aina of Naina had also constructed a tank at Berhampur which was named after him like 'Aina Bandha'. The ancient Jagannath Temples at

Berhampur are Sana (Small) Jagannath and Bada (Big) Jagannath Temples. The other Jagannath Temples at Berhampur are Gosaninuangaon Temple, Courtpetta, Hatibandha sahi, Ganjam Kalaparishad Jagannath, Lanjipalli, etc. are of recent origin. The car festivals were celebrated with great devotion and spiritual divinity.

Jagannath of Surangigada:

A descent, fine and beautiful Jagannath Temple was built by the king of Surangi during the 2nd part of 18th century and donated Lands for maintenance of deities. The neeties and rituals were maintained as like as of Puri Temple but with only a difference of pulling the chariot starts a day after to Sukla Duitiya i.e., the next day to Rath Yatra.

Jagannath of Ganjam Proper:

Ganjam was the ancient port town of India, the headquarters of the then Ganjam District. It is also an important place of tourism. The town has four Jagannath Temples. Two Temples are at Bada Bazar, i.e., old and new Jagannath Temples and the other two are at Dharmasala and Choudhury Street. The car festival is celebrated with a great devotion of spiritual order by the devotees. The deities are being worshipped since sixteenth century.

Jagannath at Sankhemundi and Badakhemundi:

Pratapgiri of Sanakhemundi was the capital fort of ancient Khemundi Garh. The three deities were established by the king Purushottam Ananga Bhima Dev most probably in 1760 A.D. But without a proper Temple, the deities were kept in a kitchen house since that day and worshiped at Pratapgiri. Later on Raja Chandramani Dev shifted his capital to Pudamari in the year 1801 and the inhabitants are trying to



construct a Jagannath Temple for the same but due to insufficient funds the temple works is remained half constructed till date.

Jagannath at Aska:

Aska is rich with Jagannath cult. There are five Jagannath Temples i.e. in the areas of Sunamba Street, Market Area, Khambeswari Patna, Lalagurji and at Nuagaon, Sugar factory. The deities of Sunamba Sahee happen to be the ancient one. The temple at Sugar Factory looks very beautiful. The town is crowded with the devotees of surrounding villages during the car festival season.

Jagannath Temple at Buguda:

At Buguda, just close to Biranchi Narayan Temple, a Jagannath Temple was there which was built by Harisaran Bhanja in the year 1680. The Temple has Jagamohan, Bhoga Mandap, Amalaka, Khapuri, Kalasa and Neelachakra as per the Silpa Sashttra. The place is worthfull to see.

Jagannath Temple at Digapahandi :

Digapahandi is the new capital of Badakhemidi after Vijaya Nagar Gada. The Jagannath Temple was built after the death of King Purushottam Ananga Bheema Dev i.e. after 1776, probably during the year 1790 as narrated by K.N. Mohapatra in his book "The Jagannath Temples in Eastern India." The past was glory but the present of this Temple is an apathy to narrate. Another deity Dadhibaman was also worshipped in same street (Bada Danda).

Jagannath Temples at Gadazata Areas of Ganjam :

A researcher has surveyed the total number of Jagannath Temples in the state which

are 928 and out of this only Ganjam bears 178. They are as follows: Digapahandi, Vijay Nagar Gada, Padma Nava Pura, Veer Padmanava Pura, Gopinathpur, Brahmapur, Alarigada, Kurula, Nuapada, Jakamaripally, Podamari, Pratapgiri, Bhisimagiri, Fasiguda, Singipur, Moula Bhanaja, Patapur, Sidheswara, Basudevpur, Kankarada, Adapada, Haripur, and Paika Jagannathpur, Parlakhemundi, Seranga, Jiranga, Udayagiri, Mohana, Luhagudi, Kasinagar, Garabandha, Gurandi, Ankuda, Chandragiri, Chheligada, Namangada, Ramgiri and Rayagada, Bhanjanagar, Balichhai, Buguda, Belguntha, Jagannath Prasad, Bidipur, Barpalli, Natgaon, Badangi, Kaduapada, Kokalaba, Rauti, Gobara, Binjigiri, Jhilemili, Mahaguda, Patrappur, Basudevpur, Badakodanda, Birikote, Galeri, Golia, Khamareddi, Pailipada, Berhampur, Mahuda, Bayali Mantridi, Khallikotegada, Bikrampur, Kairashi, Chikite, Pathara, Dampur, Kama Nalinakshyapur, Kanchana, Keshapur, Kantapada, Langaladei, nimina, Sankuda, Shandhamala, Athagada, Kabisuryanagar, Barida, Dhundapada, Gudiapalli, Gudiali, Kharida, Veer Jagannathpur, Kodala, Polosara, Beguniapada, Digapada, Jilunda, Hatioat, Phasi, Rimagada, Marada, Ramasa Narayanpur, Sikula, Tentulia, Chatrapur, Purushottampur, Landabar, Pratappur, Chingudighai, Jalaswara Khandi, Kantali, Kakarpani, Raipur, Sanathara, Tanganapalli, Hinjilikatu, Saru, Huma gada, Biraligada, Gopinathpur, Naidapalli, Khanda Deuli, Balarampur, Rambha, Subalaya, Palurgada, Ganja, Agasti Nuagaon, Aska Sunambasahi, Debhuin, Jayapur, Sidhanai, Dharakote, Dhaugaon, Kalashandhapur, Nalabanta, Chasa Pital, Tahamra. Along with the above spots Jagannath Temples are existing at Chikitigada, Surangigada, Patrapur, Jarada, Surangi Nuagada, Seragada, Sorada areas. Hence, Ganjam is claiming as the 2nd place in the state after Puri in



celebrating the Jagannath cult. There is a saying in the area that Khallikote gada Jagannath Temple is the 2nd biggest Temple in Odisha, Tikali Jagannath is the 2nd ancient most, Pratapgiri carries the biggest image and widest Badadanda. The saying in Odiya goes like, Khallikote deul (temple) Jarada gahala (rush), Pratapgiri Ratha, Bije Nagar Yatra (festival), Seragada Mandani (decoration) and Dharakote Adheni (celebration), this tells about the top in kind and quality in the state of Ganjam district as well as in Odisha.

Jagannath Temples at other areas of the District :

The cult of Jagannath is the culture of Ganjam District. In each and every inhabited village mostly carries at least one Jagannath Temple or a Dadhi Baman Murty associated with other God and Goddesses of Vaisnavism. Similar to this the Temples are at Konisi, Randha, Golonthara, Girisola, Chatrapur, Rajpur Bipulungi, Purushottampur, Kodala, Buguda, Balipadar, Belguntha, Kumari, Kanaka, Sunathara, Sahapur, Raipur, Sikula, Hinjilikatu, Rambha, Huma, Kukudakhundi, Hinjilikatu and in almost all remote and urban areas, and so the observance of all the yatras is very popular with car festival in whole of the district. Chikiti, Dharakote, Digapahandi, Mahuri and so all other zamindari estates have their Jagannath Temples from the times immemorable basically from the second half of fifteenth century. During the partition and formation of the New Odisha province, the

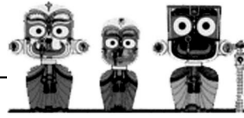
Temples of Budharsingi, Tekkali, Jalantara, Manjusha, Tarala, etc, are in bichhinnanchala (Andhra Pradesh).

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Dadhivamana Temple at Kuanrpur

Dr. Ratnakar Mohapatra

Introduction

The temple of Dadhivamana is one of the neglected Vaishnava shrines of the Prachi valley in Odisha. It is located at the village of Kuanrpur (Deuli) in the Kantapara Block of the Cuttack district. This temple is situated at a distance of 32 km from Bhubaneswar on the northern bank of the river Prachi.¹ A few earlier scholars remark that originally the site of the temple had great reputation for a Saiva shrine. The existence of a *Sivalinga* in the temple premises by the name of Lokanatha confirms to our assumption.² The temple is a *Panchayatana Kshetra* with four subsidiary shrines as indicated from their ruins at four corners.³ Now the temple is in dilapidated condition and it requires complete conservation work. The temple of Dadhivamana consists of three structures such as *vimana*, *jagamohana*, and *natamandapa*. Architectural features indicate that the temple was built after the Ganga period. It is built in laterite stones and a few amounts of

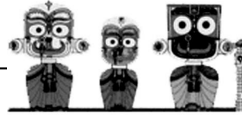
sand stones have also been used in this temple. The temple faces to east. A modest attempt has been made in this article to highlight the detailed art and architecture of the temple of Dadhivamana.

Art and Architecture of the Temple :

A. *Vimana*:

The *vimana* of the temple is a *pancharatha rekha deula* and its height is about 38 feet from the surface of the temple complex. The structure of the *vimana* has four fold vertical divisions such as *pistha*, *bada*, *gandi* and *mastaka*. The half portion of the *pistha* is buried under the earth. The upper part of the *pistha* is devoid of decorative elements while the lower part of it is decorated with *khakhara mundis* flanked by elongated *khakhara mundis*. The *pistha* of the *vimana* is about 1 ½ feet in height. The base of the *bada* measures 18 feet 6 inches on each side.





The *bada* of the *vimana* is *trianga* type i.e. having three component parts such as *pabhaga*, *jangha* and *baranda*. The *pabhaga* measures 3 feet 1 inch in height. The *pabhaga* of the *bada* consists of five conventional mouldings of *khura*, *kumbha*, *patta*, *pani* and *basanta*. The central facet of each *paga* of the *pabhaga* is decorated with vertical band in all sides. The *jangha* of the *bada* is a single vertical moulding. The *pagas* on the *jangha* portion of the *bada* are decorated with multi- facets. The *baranda* of the *bada* consists of two horizontal mouldings. The central niches of the three sides of the *bada* of *vimana* are completely remained blank. Because the *parsvadevata* images are not found housed in its niches. The niches of the side deities are decorated with *pidha mundis*.

The *gandi* of the *vimana* is a curvilinear superstructure and it continues the *pancharatha* plan of the *bada*. The surface of the *gandi* is covered with wild creepers and plants. The centre of the *raha paga* of the *gandi* is projected with *jhapasimha* on the three sides except the northern one. Probably, the *jhapasimha* of the northern side is detached by nature. The eastern side base of the *raha paga* is decorated with a large size *angasikhara*, which is surmounted by a *jhapasimha*. *Dopichha* lions are projected on the top of the *kanika pagas* of the *gandi*. *Deula charini* figures are inserted in the three cardinal directions of the *beki* above *rahas* except the front. The entire body of the *vimana* is devoid of plastering. Now it is in dilapidated condition.

The *mastaka* of the *vimana* consists of *beki*, *amalakasila*, *khapuri*, *kalasa* and *dhvaja*. Here the *ayudha* is not inserted in the *kalasa* of the *mastaka*.

The sanctum preserves the *Daru* image of Lord Jagannatha as the presiding deity of the temple. This presiding deity is being worshipped in the name of Lord Dadhivamana. The *daru*

image of Lord Dhadhivamana is installed on the *simhasana* of 3 feet high. The presiding deity is about 2 ½ feet high. The backside wall of the sanctum is decorated with *makara* headed arch. Brass image of Radha and Krishna are also being worshipped in the sanctum. They are installed on the right of the *simhasana*. Inner walls of the sanctum are completely plain. The sanctum has one doorway towards the *jagamohana*. The base of the doorframe is decorated with *khakhara mundi* on each side. Jaya and Vijaya figures are housed in either side *khakhara mundi* niche of the doorframe. The doorway lintel is designed in three sections, which are carved with scroll work, creepers with the frolicking boys and lotus flower designs. The centre of the doorway lintel is carved with Gaja-Lakshmi image, which is depicted in *abhiseka* pose. *Navagrahas* are carved on the architrave above the doorway lintel. All the *grahas* are depicted in *yogasana* pose with usual attributes in their hands. Each *graha* is housed in the *pidha mundi* niche.

B. Jagamohana :

The *jagamohana* of the temple is a *pidha deula* and its height is about 25 feet from the surface of the temple complex. The structure of the *jagamohana* has four parts viz; *pistha*, *bada*, *gandi* and *mastaka*. The *pistha* of the *jagamohana* is decorated with *khakhara mundis* flanked by elongated *khakhara mundis* like the *pistha* of the *vimana*. The lower part of the *pistha* is buried under the earth. The *bada* of the *jagamohana* is





panchanga type i.e. having five fold divisions such as *pabhaga*, *talajangha*, *bandhana*, upper *jangha* and *baranda*. The *bada* measures 24 feet on the northern and southern sides. The *pabhaga* of the *bada* consists of the conventional mouldings of *khura*, *kumbha*, *patta*, *kani* and *basanta*. The vertical band is aligned at the central facet of each *paga* of the *pabhaga*. The *talajangha* of the *bada* is decorated with *khakhara mundis*. The intervening recesses between the *pagas* of *talajangha* are mostly remained empty. Some of the recesses are filled with *simha-vidalas*. The *bandhana* of the *bada* consists of three horizontal moulding. Vertical band is joined at the central facet of each *paga* of the *bandhana*. The upper *jangha* is decorated with *pidha mundis*. The *baranda* of the *bada* consists of 5 horizontal mouldings.

The central niche of the northern side *bada* is plastered with modern cement. The *gavaksha mandana* of the northern side is devoid of sculptural panel and it is surmounted by the three horizontal mouldings, which are superimposed one above another. The central niche of the southern side is fixed with a balustraded window, which contains three balusters. Each baluster of the window is carved with elongated *khakhara mudi*. The *gavaksha mandana* of the southern side is completely plain and it is surmounted by three horizontal *pidha* mouldings like the northern side *gavaksha mandana*.

The *bada* of the *jagamohana* is surmounted by the pyramidal superstructure. The *gandi* of the *vimana* displays five *pagas* or *rathas*. It consists of two *potalas*; the lower and upper, which contains 4 and 3 *pidhas* respectively. Each *pidha* is decorated with *tankus* in all sides. The centre of the upper *pidha* of the lower *potala* is projected with *jhapasimha* on the three sides such as northern, eastern and southern sides respectively. The eastern side of

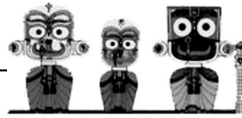
the upper *potala* is decorated with *pidha mastaka* design surmounted by the *deula charini* figure. The centre of the top *pidha* of the upper *potala* of the eastern side is projected with *jhapasimha*. *Deula charini* figures are completely absent in the four cardinal directions of the *beki* above *rahas*. *Dopichha* lions are firmly fixed on the top of the *kanika pagas* of the *gandi*.

The *mastaka* of the *jagamohana* consists of *beki*, *ghanta* above which there is another *beki*, *amalaka sila*, *khapuri*, *kalasa* and *dhvaja*. Here the *ayudha* is not found to be inserted in the *kalasa*.

Inner walls of the *jagamohana* are devoid of decorative elements in contrast to the exterior walls. There is a Garuda pillar installed at the centre of the floor of the *jagamohana*. A diminutive Garuda figure is kept on the top of the pillar. The *jagamohana* has one doorway towards the *Natamandapa*. The bottom part of the doorframe is decorated with *khakhara mudi* on each side. *Jaya* and *Vijaya* figures are depicted in either side *khakhara mudi* niche of the door frame. The upper part of the doorframe is devoid of decorative elements. The doorway lintel is completely plain. *Navagrahas* are carved on the architrave above the doorway lintel. They are depicted in *yogasana* posture with usual attributes in their hands.

C. *Natamandapa* :

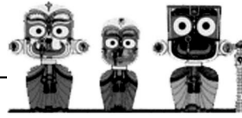
The *natamandapa* of the temple is a rectangular flat roof structure. The local people say that the structure of the *natamandapa* was initially an open dilapidated structure. Recently, the villagers of Kuanrpur have built the roof of the *natamandapa*. The height of the *natamandapa* hall is about 12 feet. It has three open doorways, which are bereft of decorative embellishments.



The eastern side outer wall of the *Natamandapa* contains two images; one of Varaha and another of Narasimha. The image Varaha is housed in a niche of the right side wall. The four armed image of Varaha is carved in standing posture on the double petalled lotus pedestal. The upper right hand of deity displays *chakra*, the lower right hand holds the hand of female figure possibly Prithvi, the left upraised arm bears the figure of goddess Prithvi and the lower left hand possesses conch respectively. There is no figure of Garuda on the pedestal of the slab. A diminutive *nagini* figure is depicted on the centre of the pedestal. Female attendant figure is carved on the both sides of the slab. The backside of the head of deity is decorated with trefoil arch crowned by the *kirtimukha* motif. Flying *apsara* figure is carved on the both side top corners of the slab. The image Varaha is made of sand stone. The slab of deity measures 2 feet 10 inches in height and 1 foot 6 inches in width respectively. The left side wall of the eastern outer wall of the *Natamandapa* contains an image of Narasimha. The four armed image of Narasimha is carved in standing posture on the double sectional pedestal. The lower part of the pedestal is decorated with lotus petalled designs. There is no Garuda figure on the pedestal of the deity. Sridevi and Bhudevi figures are flanked on either side of the deity. The upper right hand of deity holds *chakra* while the upper left hand possesses *gada*. The lower two hands of the deity are engaged to take out the entrails of Hiranya Kashyapu, the demon. The backside of the head of deity is decorated with elongated *prabhamandala*. He wears a sacred thread in



his body. Flying *apsara* figure holding garland is depicted on the both side top corners of the slab. The image Narasimha measures 2 feet 8 ½ inches in height and 1 foot 5 inches in width respectively. It is made of granite stone. The northern side *bada* wall niche of the *Natamandapa* contains the image of Trivikrama. The four handed image of Trivikrama is carved in standing posture on the double petalled lotus pedestal. The lower left hand of deity holds *sankha*, the upper left hand is broken from the elbow portion, the upper right hand is broken from the wrist portion and the upper right hand is broken from the elbow portion. The right leg of deity is firmly installed on the pedestal while the left leg uplifts to heaven. But the upper part of the uplifted leg is missing from the ankle. Female attendant figure is carved on the both sides of the deity. The backside of the head of deity is decorated with trefoil arch crowned by the *kirtimukha* motif. *Apsara* figure is depicted on the both side top corners of the slab of deity. He wears a *vanamala* in his body. The image Trivikrama measures 2 feet 8 inches in height and 1 foot 5 inches in width respectively. There is a *Balidana* scene finely depicted beneath the uplifted leg of deity. Here king Bali swears before Lord Vamana to give an auspicious gift to him. At that moment Sukracharya has raised his hands up with dismay. The image Trivikrama is made of granite stone. Above the three images (Varaha, Narasimha and Trivikrama) are possibly the original *parsvadevatas* of the temple. When the *vimana* became dilapidated condition, then these images were possibly replaced from their original places. Thereafter, they have been housed in the outer wall niches of the *Natamandapa*.



The southern side *bada* wall of the *natamandapa* contains an image of Astika-Jaratkaru, which is locally worshipped as Savitri-Satyavana. It is a peculiar thing because most of the Astika-Jaratkaru images are generally noticed at the Saiva temples. But here we can find the Astika-Jaratkaru image in the Vaishnava temple. The two armed image of Jaratkaru is carved in *lalitasana* pose on the double petalled lotus pedestal. Here Astika is depicted in seated posture on the left lap of Devi Jaratkaru. The right arm of Devi Jaratkaru lies on the legs of Astika while the left arm lies on the shoulder of Astika. The backside of the head of Devi Jaratkaru is decorated with branches of Snuee tree. The left hand of Astika is completely broken and the right hand is raised upwards. The wrist of the right hand is missing. The image Astika-Jaratkaru is about 1 foot in height. There is an open *mandapa* erected in front of the *natamandapa*. A circular pillar containing the Garuda figure is noticed at the floor of the open *mandapa*.

Boundary Wall :

The temple complex is enclosed by a boundary wall, which is made of laterite stones. The boundary wall is about 8 feet high from the surface of the temple complex. It measures 167 feet in length on the northern and southern sides and 90 feet in width on the eastern and western sides respectively. The temple complex has four gateways; one on each cardinal direction.

Date of the Temple :

There is no authentic historical record with regard to the exact date of the construction period of the Dadhivamana temple of Kuanrpur. The local tradition says that the temple of Dadhivamana was built by Kapilendra Deva, the Gajapati ruler of Orissa. Architectural features of the temple indicate that the temple was possibly built after the Ganga rule in Orissa. On the basis of the

architectural style and iconographic features of the *parsvadevatas*, the construction period of the Dadhivamana temple can be tentatively assigned to the 15th century A.D. Most probably, the temple was built by the Suryavamsi ruler of Orissa.

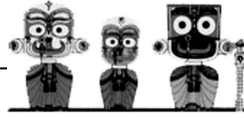
Conclusion

Thus, it is known from the above discussion that the temple is completely a neglected shrine of the Prachi Valley. This temple represents a good specimen of the laterite stone temple of that locality. Both the structures of the *vimana* and *jagamohana* are in dilapidated condition. The side deities of the main *deula* (*vimana*) are possibly housed in the niches of the *bada* wall of the *natamandapa* in later period. Iconographic features of the *parsvadevatas* indicate that the images were made after the Ganga rule. Now the temple requires a complete conservation work, otherwise the temple will lose its earlier grandeur. Architectural pattern of the temple confirms that the temple was possibly built during the Suryavamsi period. Both from the architectural and religious points of view, the Dadhivamana temple of Kuanrpur is one of the important Vashinava monuments of the Prachi Valley in Odisha.

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2. R.P. Mohapatra, *Archaeology in Orissa (Sites and Monuments)*, Vol-11, New Delhi, 1986, p.59.
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The Reference of Devadasi in the Inscription

Bharati Pal

The term *Devadasi* which literally means a female servant of the deity. The female singer and dancer attached to the temple. They perform their religious duties at the temple. The *Devadasi* a very specialized, unusual group of women. They do not marry any mortal men and their dedication to temple service is regarded as constituting a marriage to the main deity. The dance in temple's ritual is performed by the *Devadasi*.

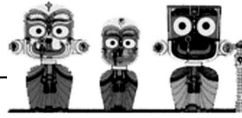
The institution of *Devadasi* or women dancers in temples used to be a pan Indian phenomenon, which survived in few places Odisha being one of them. The institution of *Devadasi* still prevail in Lord Jagannath temple of Puri. In the temple of Bhubaneswar and Konark, we find innumerable scenes of dance and music performed by women. A separate structure known as *Natamandira* was added to the main temple i.e. *Deula* and *Jagamohan* for the performance of music and dance by the *Devadasi*.

The practice of dedicating dancing girl to the temple prevailed in India during very early period. The earliest reference of *Devadasi* is found from the Ramagarh hill cave inscription of Madhya Pradesh of 1st century A.D. The Inscription states that a *Devadasi* (dancing girl) named Sutanuka had a love with a make-up artist who hailed from *Varanasi*.

The practice of *Devadasi* existed mainly in the *Siva Temple* of Odisha during the Somavamsi and Ganga periods. The Brahmesvara *Siva Temple* inscription of the time of Somavamsi king Udyota Keshari mentioned that his mother Kalavati erected the cloud touching temple for God *Siva* and she dedicated to the *god Siva* some beautiful dancing girls whose limbs were adorned with ornaments set in gems and thus appearing everlasting but playful lightening and who were restless with the weight of ions and whose eyes were filled and extended up to the ears and who looked lovely like the pupils of the eyes of men.

The *Sobhanesvara temple* inscription records the construction of a compound wall in the *Siva temple* named as *Sobhanesvara* located at *Niyali Sasana* in *Utkala desa* by the king named *Vaidyanatha*. The king offered to *Siva* beautiful damsels like the fairies of heaven in whose sweet lips there was nectar and end of whose eyes was cupid whose portion were decorated with various ornaments.

During the Ganga period particularly under the support of Ananta Verman Chodaganga Deva the system of *Devadasi* extended to Vaishnavite temples. The Korni Copper Plate grant of Chodaganga mentions the *Devadasi* in the Srikurmam temple engaged in singing and dancing at the time of the morning and evening



service to the God Kurmesvara, as well as in the Simhachalam temple engaged in singing music, playing instruments, blowing conch and making garlands to the Nrusimha. The Ganga king Narasimha-I dedicated to the Simhachalam temple one hundred beautiful eyed damsels as songsters. Ganga Devi the wife of Narasimha-III made arrangements in the Simhachalam temple “a choir of eighteen beautiful women, who were to sing and dance to the accompaniment of a variety of instruments.

It seems that *Devadasi* in Odisha enjoyed a respectable position in the society. It is said that Chodaganga founded a village named Chudangasahi at Puri for *Devadasi* of Jagannatha temple. They were to perform in addition to the singing and dancing all the routine duties in the temple. They were looked upon with respects. Some of them were in a position to make grants for the maintenance of the temple. The Madhavesvara temple inscription of the time of Chodaganga refers to that a donation was made by a *Devadasi* to the said God. We find sculptural representation of female dancers playing flutes or drums in the Sun temple of Konark as well as in the Lingaraj, Rajarani, Muktesvara and Brahmesvar temple of Bhubaneswar. It is said that Jayadeva the author of the Gitagovinda married a *Devadasi* named Padmavati who was associated with the temple of Jagannath.

Available evidence suggests that the existence of the institution of *Devadasi* was prevalent in Odisha during the time of Bhanjas. According to Bhanjanagara Plate of Nettabhanja there is a reference of *Sapta Sata Darika Parivar* which means there are seven hundred *darika or dancer* family might be attached with some temple during that period.

The institution of *Devadasi* also prevalent in Buddhist temple, at Hajo in contemporary Assam. It refers to girls who delighted the Buddhist deities with their dance.

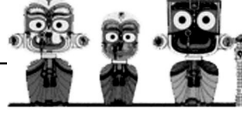
The Ratnagiri plate of Somavamsi Karna mentioned of dancing girls in the Salonapura Mahavihara. The grant which was issued from Yayati Nagara records the grant of the village Kona of Uttara Tosali to Ranikarpursri, daughter of Mahari Mahunadevi and grand daughter of Udayamati. The term ‘Mahari’ means a dancing girl.

The mention of the names of Karpurasri's mother and grand mother instead of father and grand father is rather unusual. She hailed from the Mahavihara of Solanapura in Utkala Desa, which seems to have a Buddhist monastery, though she claimed a Brahmanical Gotra (Kasyapa Gotra). Thus we get reference to at least three generations of temple dancers from the said record.

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Administrative Circle of Kings as observed in Panchatantra and its Implication in the Present Day

Dr. Sarat Ch. Parida

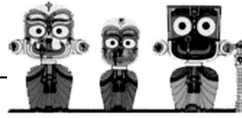
Panchatantra is a remarkable work in the domain of Sanskrit Fable and Niti literature. Though it was written in 2nd century B.C. (Hertel) its popularity is so wide throughout the globe that it has been translated into fifty languages, three-fourth of these being non-Indian languages. Two hundred versions of these works are still available. Visnuserman, the author of Panchatantra, was a Brahmin, a teacher and after all was an erudite scholar. No doubt he has followed his predecessors like Manu, Brihaspati, Sukracharya, Parasara, Vyasa so far the collection of Niti verse are concerned but his fables are the product of his pure imagination. Absorbing into its frame the elements of fable and of the tale, the Panchatantra is apparently a creation of the great artist who reveals himself as a master of narrative as well as the perfect man of the world. Panchatantra is a Niti-sastra text itself (Kathamukha v.7A) and shows its connection with important branches of study which deal with action in practical politics and the conduct of the ordinary affairs of everyday life. Panchatantra has a definite influence of Dharma Sastra, the code of morals. The characters in the fables depict cleverness and political wisdom but the principal aim is to establish a principle of morality. In the present paper an effort has been made to analyse the political and administrative circle of the then

kings which have a close resemblance to modern administrative setup after a gap of twenty centuries.

Out of the five tantras the first tantra i.e. Mitrabheda (separation of friends) handles the administrative circle of the kings inclusively. It arrests the attention of readers in most complex administrative situations and reaches at a most covetable conclusion. Mitrabheda throws sufficient light through instructive tales on kings and administration which have ample and valuable references to the present day scenario.

Visnuserman has minutely observed the royal surrounding. He studied the inborn tendencies, strengths, and weaknesses of human beings who used to encircle the king in the form of ministers, counselors and other servants.

Kingship may be inherited as it was the practice in ancient and medieval India or so called different chief executives may be appointed in a democratic form of Government with a group of employees to manage the day to day affairs of the State. But more or less the primary objective i.e. management of citizens and State affairs remains the same. The administrators are empowered to rule that means they are entrusted



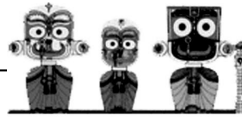
with the important and noble responsibility of looking after the welfare of the people. That is why they are basically called public servants. Most of the times the administration is found handicapped due to the undemocratic and egocentric attitude of the administrators giving scope to arousal of discontentment among the employees and subjects. So, much of emphasis is being given to value based management. At the very outset Visnuserman proclaims : the administrators who smoothly manage the people and their affairs get glory. Through beautiful similes he states : a king desirous of protecting the people and his own benefit should act like a gardener. He should with special efforts look after the growth of his subjects with the water of gifts of honour. He should take care to see that his subjects are in a prosperous condition and kept well pleased with the bestowal of gifts and honour just as a gardener, wishing for fruit, tends the young saplings with special care by pruning them by keeping them in good order and by supplying them with water. In a similar manner a king is expected to rear up the citizens like a cowherd man, and also act like a lamp. A manager having no quality himself cannot expect quality from others or extract quality work. Most of the administrators are found deprived of any special qualities but they seem to claim service from their subordinates. At such paradox, observation of Visnuserman is quite worth mentioning : a king acting the part of a lamp, although drawing up oil in the shape of wealth from his subjects is not observed to do so by anyone by reason of his intrinsic bright qualities (like bright light). Under no circumstances a king wishing his own welfare should not neglect and insult the servants who are devoted, able and born of high family. Rather a king should bring them up as his own sons. Paternalism as a management style is a dire need of the time.

But one sensible observer is greatly shocked and disappointed to see the present administrative circle. Efforts are being made to bring reforms in the administrative systems but very little have been achieved in this regard and reformative principles and ideals have not yet reached and touched majority of the institution-heads. Visnuserman finds the kings wanting in affection.

Today's executives and managers are found indifferent towards well and owe of employees working under their administrative control. The love and affection of the managers are the basic necessities and act like boosters for generating mutual trust, cooperation and good understanding. These are the antidotes to different problematic issues and strikes. Otherwise like hair grown on head turns grey without oil the servants also lose their enthuse and dynamism in the absence of expected personal touch and fellow-feeling. Gradually they are alienated if not treated with affection.

Visnuserman observes that dedicated and sincere ministers very often find themselves in dilemma. The Minister, who attends to the good of the king, incurs the dislike of the people, while one who acts for the good of the people is abandoned by the kings. When there is thus great opposition between two modes of behaviour equal on both sides, it is difficult to find one who works (equally) in the interest of the king and of the countrymen.

Normally the kings are encircled by Ministers and other servants of different categories. If the executives are not expert and strong, taking the advantage of inefficiency and other weaknesses of their kings and masters, the Ministers and counselors gradually collect strength and become the backbone of administration. They



try to keep the king as nominal administrator but themselves as real. Hence in order to get their evil intention fulfilled they wish that let the kings always be put to adverse situation and be in an endangered state. A king without any problem never asks his ministers as a man in good health never consults a doctor.

People do not feel affection for a king whose ministers are corrupt or dishonest. A king though of the form (nature) of a vulture is fit to be served by councilors of the form of (resembling) swans; but the king though of the form of a swan is not fit to be served when encircled by councilors of the form of (resembling) vultures.

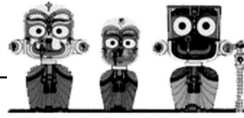
A king or executive can not live and manage all the affairs of the government or organisation all by himself. He needs the company of some other person or persons for discussion and deliberation. Some cunning persons waiting for the opportunity and coming to know of the psychological need and mindset of the king offer themselves voluntarily and start giving sermons to the king on different trying situations. The king does not feel the need to study the mind of those ignoble persons, on the contrary the person may be uneducated, not high born or unrefined but the king clings to him who stands near him. In this context Visnuserman quotes a universal fact that generally the kings, women and creeping plants cling to that what stands in immediate proximity.

In the company of disturbing elements the abode of the kings appears like a house in which cobra is lurking or like a forest infested with wild animals or like a lake beautiful with beds of lively lotuses but abounding in alligators. The royal palace is found as the resort of villains of various kinds, habitual liars and rogues. It seems like a sea approached by men but with pain and with a mind full of misgivings.

With the access of such unwanted persons into administrative arena problems get multiplied. they circumambulate the executive and desire close attendance of the administrator by virtue of which he can do a service to his friend or disservice to a foe. In tune to the situation they start praising their friends and supporters but criticizing their prejudiced colleagues. Such behaviour of some of the employees gives rise to groupism. But in order to take stock of the situation Visnuserman provides some clues to the administrator. Generally in this world the low-borns calumniate the high-born, the unfortunate the son of fortune, misers a donor, the dishonest the honest, the moneyless those possessed of riches, the deformed those having a lovely body, the impious the pious and foolish men those who are well-versed in the various Sastras.

The quality of the people serving the king influences and contaminates the later. Through the fault of the associating persons the disposition of the honest people also changes and they go astray. Coming into contact of Duryodhana Bhishma was engaged in seizing the cows of king Virata by force.

In this context Visnuserman observes the world and its daily happenings: the snake on the body of Siva, oppressed with hunger, wishes to eat Ganapati's mouse; him (snake) Kartikeya's peacock wishes to devour, while Parvati's lion (her vehicle) desires to make a meal of the elephant (mouthed to Ganapati-mistaken for an elephant). Visnuserman expressed that when such is the constitution of Siva's household even, how can such a State of things be not found in the rest of the world. So it is concluded that strife and self interest characterizes the whole world. The person who is empowered to manage and take care of the servants should make himself acquainted with the go of the world. If otherwise, being poisoned



by bad company the king discards his own well wishers and admits the strangers the fatal consequences of which he meets at the end like Kakudruma. Affected by the poison of the ear what will a foolish man not do ? He may even be a Buddhist mendicant or be a Kapalika and drink wine in a human skull. Generally we observe when a snake bites a person the person dies. But contrary to that of the world is the way of killing of snake in the shape of a wicked person. He comes in close contact with the year of the king but the life of some other person is taken away.

In course of time the sycophants and the 'yes men' surrounding the king begin to overwhelm and overpower him. The master loses his originality and his intelligence and conscience are perturbed. In the Panchatantra it is observed : kings are served with difficulty like a mountain because they are surrounded by rogues, hard to penetrate, hard-hearted and served with difficulty. The words used here are selected with much consideration. Each word has double connotation. So far the mountain is concerned means haunted by wild animals, means having rough uneven surface, means hard to touch and means resorted to with pain. In a like manner kings are described as serpents. They are, given to enjoyments like snakes possessing of hoods; they are clad in armor like snakes covered with sloughs; they are of crooked policy like snakes going in a zigzag way; they are of cruel deeds like snakes acting ferociously; they are easily prejudiced like snakes extremely wicked; they are won over by counsel like snakes tamed down by spells.

In different recension some more examples are given. The kings are changing their words like snakes having double-tongues and they are apt to take advantage of one's weak points like snakes moving towards holes. One is astonished to observe the coincidence in nature

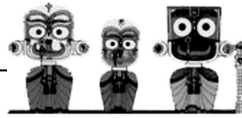
of modern managers and that of mountains and serpents.

Visnuserman observes that wicked persons only know to spoil and ruin another's business but not to accomplish it or lead it to success. A mouse is able to throw down a rice-plate but unable to lift it up. Being under full control of the shrewd and biased by him his insight becomes illusioned. He starts considering the fit as unfit and vice versa. Jem is fit to be set in gold ornament. But if it is set with tin, the jem does not jingle or look beautiful. Here the jem has no fault but the man who sets it there is found fault with.

After the destruction of an innocent worker the king incurs infamy and he himself is also destroyed by a bad counsel. Here it may be mentioned that talent is not available everywhere. It is a rare and unique human resource and gift to the community which has no substitute. Hence it is the prime duty of the managers to explore the hidden talents and harness it suitably. Visnuserman observes : a king is sure to be ruined on the loss of his territory and his talented servant but this equality between the two is not properly expressed; a lost land one may get back but one can not get back the lost servant. Thus an able servant is of greater importance than land.

A cow is reared up and milked in time similarly when the servants are taken care of are made to give to the king their due. Thus Visnuserman visualized that a king wishing to have large revenue or service in return must attend to the general prosperity and well being of his subjects.

A king or executive is greatly benefited by the awareness of human nature. Visnuserman is of the opinion that co-wives being exasperated do not bear the favours shown by their husbands



to their fellow wife although of charming form. The same thing happens in case of co-workers. In most of the organizations it is observed with shock that some employees do something beneficial that catches the eye of the executive but in his absence do nothing genuine. The managers should not mistake them as really devoted and unselfish. In the word of Visnuserman : noone acts agreeably to the wishes of another merely through devotion except through fear or avarice or some ulterior motive for it. He must be able to distinguish between a well-wisher and a sweet-speaker. When an excessive regard is shown, without there being a cause for it, there a suspicion should be entertained. These wretched fellows are hypocrites who show themselves to be considerate are the cunning men turn sweet speaker. It is experienced that righteous persons do not tolerate injustice and hypocrisy. They are outspoken and expose what is reality. The king should not misunderstand him but repose faith in those persons for common welfare.

When a master treats equally without distinction between good and bad servants, the energy of those capable of doing good work is damped. When an employee is placed on level with his unequal, when respect is not shown to him along with his equals, and when he is not appointed to a high or responsible post owing to these three causes does a servant leave a king. In the words of Visnuserman an administrator who does not recognize or appreciate the genuine qualities of others, is not served by a wise man. A barren ground does not yield to though well ploughed.

The dignity of a king is like Brahmanship. It is difficult to attain and people pay homage to it. But it is defiled even by a small misdeed committed by the king or by a wrong done by a

servant. An assistant of wicked intelligence, a servant who is disobedient and goes against the interest of the institution, and irresponsible officer who does not know or remember what is done for one's self by other i.e. who is ungrateful—all these are to be abandoned.

When we closely observe the royal surrounding we find that some evil-designed persons conspire to put innocent persons into troubles with the support but without the knowledge of the kings. As a result subjects or employees are molested by rogues, robbers and persons of wicked conduct and suffer from the machinations and frauds.

Everybody in this world desires royal favour. Though not born in high family, though not wise, although not holding a responsible post, a person who serves the king is respected every where. Everybody loves his body though broken down by many ailments. Although doing wrong or acting disagreeably, a beloved person is ever a beloved person of a king. It is evident in the Mahabharata in case of Dhritarastra and Duryodhana. But Visnuserman has elsewhere observed just the opposite situation. He maintains that who remains as a loveable friend of administrators and nobody has ever heard anybody as royal favourite.

Due to the unsteady character of human beings most of the times the king is confused and becomes unable to act righteously. Even a service or favour conferred by some through real affection is looked upon with displeasure. But direct injury done by others serves to give pleasure. So on account of the difficulty of properly understanding the nature of minds of the kings which are receptacle of a variety of feelings, the duties of servitude prove to the extremely intricate being beyond the grasp of even Yogins.



Visnuserman studies the unstable and unnatural character of administrative minds : now full of truth, now falsehoods, and now harsh now of agreeable address, sometimes cruel, at others merciful, now given to hoarding money, now liberal, at one time incurring a heavy expenditure, at another having a good treasure ate command- does the policy of a king, like a harlot, appear in a variety of forms.

But however the modern concept of managerial policy and that of Visnuserman agrees to the fact that administration and management are always to be based on ethical behaviour. One cannot be a king without servants nor can the servants exist without a king. The nave is supported by the spokes and the spokes are

planted into the nave. Thus proceeds the wheel of relation of the king and the servants.

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Dr. Sarat Chandra Parida, Qrs. No.C/22/I-NALCO, Damanjodi-763008.

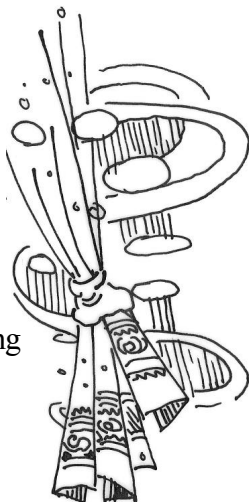


The Lonely Boatman

Dr. Balaram Das

Who knows when
The striking sound of chisel and mallet
Shall come to a halting point
From behind the closed door
And with the opening of eyes
Shall be visible the smiling face
Of the last hour of the night
Scattering the petals of flowers
All around !

Who knows when
The shadow of the sky scrapping
Compound wall of the temple
Shall be extinguished
By the gush of marine storm
And like the music of flute
Echoed through the sprouting
Of Kadamba flower,

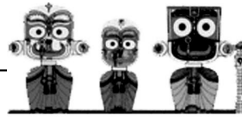


The upsurging river of July
Shall be lulled to sleep.

Who knows when
Throughout the fourteen universes
There won't be any scope
For differentiating between
The day and night
And You would be seating
On the prow of the boat alone-
You, the lonely boatman,
Lonely eternally !!

[Translated into English by Sri Laxmi Kanta Tripathy
from original in Odia by Dr. Balaram Das]

Dr. Balaram Das, "Sankhanavi", Sarvodaya Nagar, Puri -2



Rama Setu a bridge built by Lord Rama



Om Prakash

On 12th May 2007, an International seminar on scientific and security aspects of Sethu Samudram Channel Project (SSCP) was held in Chennai. Several scholars, Geologist, Marine Archaeologists and Social activists took part and expressed their concern and apprehension about the impending disasters, which will happen if the proposed project goes underway. Excerpts of the Experts' opinion are given below:

According to S. Badrinarayanan, Director (Retd), Geological Survey of India, formerly, Coordinator, Survey Division, National Institute of Ocean Technology, "It is a well known fact that coral reefs can only form in clean and unpolluted water and these being marine organisms require firm and compact formation as foundation. Corals grow only in hard rocks. The presence of loose marine sands below these clearly indicates that these are not natural and are transported. Unless somebody has transported and dumped them these could not have come there. This is an ancient causeway and an engineering marvel".

According to Prof. M.D. Nalapat, Professor of Geo Politics, Manipal University and former Editor of the Times of India, "The importance of Ram Setu is that which establishes the clear cultural links with the rest of India, for

that reason, it should be protected. It is very clear that it is an effort to deny our history. Lord Ram was not a myth. He was a reality. Unless this fact is openly admitted the young women and men of India will not have the link that gives them the ability to see themselves as equal of any other people and as the generation that would restore India to greatness. Lord Ram is not Hindu icon; He is an Indian hero and glimmer.

According to J. Balakrishnan, Capt (Retd), Indian Navy, "The Indian Meteorological Department has assigned the Palk Bay area as a 'High Risk Area' for cyclonic activity. The cyclone season in the Bay of Bengal is generally between months of October to January. It is interesting to note that the IMD's records from 1891-2001, states that of the 452 cyclones that hit the Indian coastline, 256 were on the East coast. We mariners in a lighter vein, refer to the Tamil Nadu coast between *Rameswaram* and Cuddalore as the 'cyclone coast.'

According Dr. S.R. Rao, Former Advisor Marine Archaeology Center, National Institute of Oceanography, Founder of Marine Archaeology Society of India, "It is no less important than Swami Vivekananda Rock where a memorial is built, we found at Dwarka a natural rock was dressed suitably as a wharf for berthing ships



about 3600 years ago. Similarly rock connecting Mannar and *Rameswaram* must have been used by piling up rubble manually on it to enable the *vanaras* to reach Srilanka. For the ancient marine engineers who could build a tidal dock at *lethal* in 2300 B.C. and modify a ridge for berthing ships at *dwaraka*, the piling up of stones on the so called Adam's bridge for an army to reach *Lanka* was an easy task. Hence both from marine archaeological and traditional points of view *Ram Setu* deserves to be declared as an underwater world heritage site.

According to Prof. C.S. Player, Executive Director, Centre for Marine Analytical Reference and Standards, Trivandrum, "The Gulf of Mannar and the Palk Bay form a backwater system. The Adam's bridge acts as a barrier to flow of water. In the area, a complex ecosystem exists. A factor for serious consideration is the fact that the Palk Bay is a sedimentation sink with high deposition rate, various sedimentation rates have been reported, depending on the area studied. The EIA report of NEERI selectively takes a convenient value for the Sedimentation rate which does not reflect the true picture. Even accepting the NEERI report, around 85 million m³ of material has to be dredged (20 km of dredging at Adams Bridge and 54.2 km in the Bay of Bengal). In addition, for the maintenance of the canal, material of 0.1 million cubic meters has to be removed annually for the Adam's Bridge Legal one. This is excluding the Bay of Bengal leg for which no value has been reported. Due to dredging, the bottom flora and fauna would be destroyed. Doubts have also been expressed about the nature of sea bed in this area. It is feared that with depth some places would be rocky which would call for blasting. The damage to marine life by such underwater blasting can be imagined. The impact of dredging and dumping on the marine life has not been assessed. Literature

survey has brought out very clearly that turbidity, which would result from such activities would drastically reduce the productivity in the area and thus of the fish population. Many of the species in this region would face extinction. Similarly the corals would also be destroyed. Excessive inputs of sediments can destroy coral reefs by smothering, reducing the light availability and potentially reducing coral photosynthesis. Once the material is dredged, the next important question is the dumping site. It is suggested that the sites for dumping would be over *Pampan* Island between Rameswaram and Dhansukodi and in the Bay of Bengal. In case of Adam's Bridge is broken making wider passage, it is feared that the waves coming into the Palk Bay, would be funneled through this passage. The funneling process would increase the intensity of the waves. Further increase would take place due to the waves propagating from south of Sri Lanka. Thus, if these waves of higher intensity were to hit the Kerala coast, the devastation would be catastrophic. The funneling effect and the destruction it can cause are noted to a certain extent at *Valiazhekal* on the Kerala Coast.

According to Justice Parvatha Rao, former Judge, Andhra Pradesh High Court, "We are duty bound to preserve what has been given to us by our ancients i.e. heritage. It is the duty of the state to protect and preserve it. I am not able to understand why we have waited so long for this. The state dares because we are silent. Just like the *Tehri Dam* case the Supreme Court should appoint a committee to get the fact"

According to Justice K.T. Thomas, former Judge of Supreme Court, "In projects like this, decision are to be based not only on a study of geological implications; the religious sentiments of the people are also to be taken into account. The sentiments of the people of India must be



honoured and there exists a tradition in this land of honouring religious sentiments. So it is my definite opinion that *Rama Sethu* must not be broken”

According to Justice V.R. Krishna Iyer, former Judge of Supreme Court, “Our nation will be weaker and may suffer new dangers with American presence in the *Setu Samudram* waters by doing what for centuries has never been considered necessary or feasible or in any manner advantageous to the people of India. The choice of a channel alignment for SSCP should be done only after a detailed multi-disciplinary evaluation of the impact of tsunami of the type which struck the Indian coastline. *Rama Setu* reduced the impact of the tsunami. If the work is continued on the present alignment, an enormous energy of the next tsunami will be absorbed through this channel and result in the destruction of Kerala and significant parts of Tamil Nadu coastline. The PMO has raised 16 objections, including the observations of tsunami expert Prof Tad S. Murthy of Canada who has been engaged by India to set up tsunami-warning system. There is the issue of thorium and other rich mineral deposits close to the *Ram Setu* in Kerala sands. The project will have a profound impact on the country’s nuclear programme according to the website of Bhabha Atomic Research Centre.

Re-Design of *Setusamudram* Canal Project

There are other feasible alternatives which will not affect either the sentiments of the people or the environment. The following conclusion in the paper presented by Dr. S.Badrinarayanan should compel a re-design of the channel passage project into a land-based canal project on the lines of the Panama canal with adequate protective measures to maintain the relatively clamor waters in Gulf of Manner.

The dredging and opening of the Adam's Bridge in all likelihood may cause the sediments and turbulent tide to center the tranquil Gulf of Manner and choke and destroy the delicate coral island. As an alternative dredging in the Pamban or nearby areas and by passing the Adam's Bridge could be favorably considered like other inter sea canal (Panama Canal) locks could be provided both in the Palk Bay side and Gulf of Manner side so that such calamities could be prevented. This should be done, in addition to incorporating adequate protective measures along the coastline to cope with another tsunami on the pattern of high-walls constructed along the coastline areas of Japan, as may be seen from the following report.

Textual evidences for *Rama Setu* or *Setu Bandha*

Apart from the Ramayan which has emphatic references to the construction of *Setu Bandha* in 85 slokas in a separate sarga in *Yuddha Kanda*, *Mahabharata* also refers to the continued protection of Nala Sethu following the command of Sri Rama. Kalidasa’s *Raghuvamsa* also refers to the *Setu* of mountains. So does *Skanda Purana*, *Vishnu Purana*, *Angi Purana*, *Brahma Purana* refer to the construction of *Rama Setu*.

The evidences - textual, epigraphic, scientific marine-archaeological explorations document *Rama Setu* or, *Setu Bandha* as an ancient monument. A channel linking *Tuticorin* Port with *Haldia* can be designed without damaging this monument which is an object of national importance, indeed, a world heritage site with Ramayana episodes including the construction of *Setu Bandha* by Nala venerated in many *Ramayanas* in many parts of the world. Development imperative or *abhyudayam* can co-



exist with protection of monuments, places and objects of national and international importance. Let us hope that Government of India will see it fit to realign the Setusamudram Channel to avoid impacting on *Rama Setu*, the heritage which should be immediately declared as a protected monument under the AMASR Act-1958. This is a solemn duty of all states of India.

Conclusion

The proposed project will destroy, the most ancient Hindu relic of Heritage, the RAMA SETU, linking Sri Lanka and *Rameshwaram*, traditionally believed by all Hindus to have been built by LORD SRI RAMA and hence accepted to be a matter of National Pride.

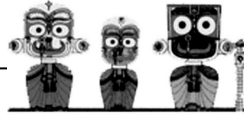
At a time when the whole world is becoming more and more aware of the need for preserving their ancient heritage and even, the UNESCO is liberally funding the preservation of such heritage sites, it is inconceivable, even sacrilegious for India to destroy the World's most ancient heritage by a willful act of wanton destruction. The project will have very serious consequence on the security of the country. It will also throw open India's National waters for International Navigation. The project will create a catastrophic situation to the coastal regions, if

another tsunami takes place. The large scale Thorium deposits in the coastal area will be washed away with the result that our nuclear potentialities will be radically destroyed. The current plan does not take into fact the possibility of alternate routes which will be free from the above said undesirable consequences.

The persistence with which the dredging activities are being carried out in spite of well informed and well-intentioned criticism by eminent people gives rise to suspicion that there may be ulterior motives to entire project. Hence the concerned authorities should postpone the current activities and explore other available alternatives. It also calls upon the people in general to jointly save the *Setu Bandha* or *Rama Setu*. The project is deliberately designed to destroy the oldest Hindu relic and heritage, the ancient Rama Setu built by Lord Rama. At last I understand that this project will not bring any economic advantage to India and was never wanted by the masses or by any of the World's shippers. So in the greater interest of the country's security the project should be abandoned forthwith.

Om Prakash, Qrs No: E/208, Unit-8, Bhubaneswar-12.





Oh ! Lord of Mysterious Cosmos

Lokanath Suar

Having round shaped big big two eyes,
You didn't give me merciful looks a bit.

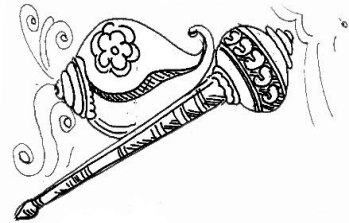
Though, you are called "Mahabahu",
You didn't protect me at any time.

When everything is over, and
Nothing is left with me, that
What would you like to steal from me ???



Everyday from dawn to end of the night,
I silently worship you,
As a devotee in my heart and mind, and
Ruined entire life just like lamp wick.

I made myself just like devotee "Dasia"...
But, you buried me with pain, sorrow, miseries and despair
I made friendship with you,
Just like devotee friend Sudama,
But you didn't ask me once...??
That....are you in trouble???

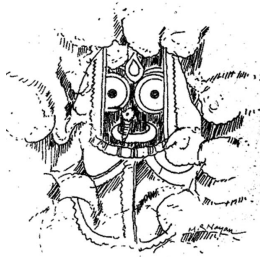
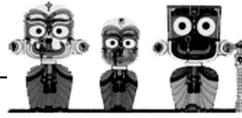


Still... you didn't recall me at any moment !!!
I have never scolded, or
Passed a single harsh word
Like Balaram Das, against you,
But, you have taken ordeal by fire test,
Of me, number of times...
Still, I have drunk all the pain silently,
Entire desires and wishes are dead now.

Do you think ? Have I possessed anything with me...!!
At length, I can say...
You have made yourself....
Unknown, mysterious, cosmos Lord
For me... for me...



Lokanath Suar, Lecturer in Law, G.M. Law College, Puri-752003



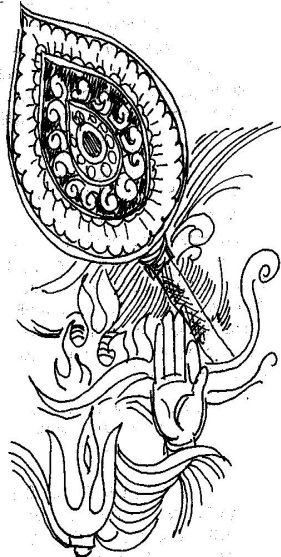
God Bless Us

M. Kisore

Oh, God ! Almighty
Come to my eyes
See you again and again,
Where is your Nandighosha!

Sitting on it silently
Looking around the world
Sweet breeze blowing
Shower from the sky
touching the Skin !!

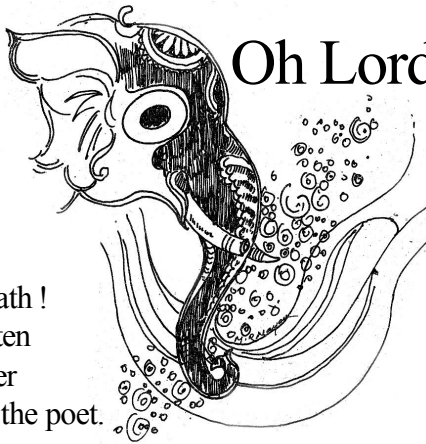
Perhaps you have forgotten
Your intimate friend Sudama
Who is just standing
near Your chariot,



Thousands of thousand Sudama
Standing with folded hands
Praying for shelter
Under your golden lotus feet
extend your
two elongated powerful hands
Oh Lord;
Save the human beings
Save the Universe
Bless us
Protect us
Oh, Supreme Soul.

M. Kisore, E/50, Sect-7, CDA, Bidanasi, Cuttack.

.....



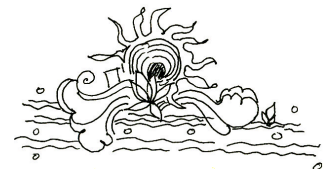
Oh Lord Jagannath !

Prasanna Mohanty

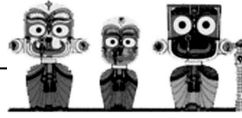
Oh Lord Jagannath !
You are not written
In an easy manner
And straight, by the poet.

You are not understandable
And a mysterious one,
Only a feeling.
Your murmuring
Is unclear
And far expanding.

You are not Rama
Not Krishna, Not Narahari
You are an image,
In a mirror,
Of everybody.



Prasanna Mohanty, Shanti Nilaya, Sagadia Sahi, Puri-1



Two Poems for Lord

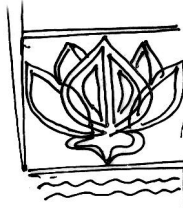
Prayer of a Scorpion

Shyam Prakash Senapati

Bhagaban Jayasingh

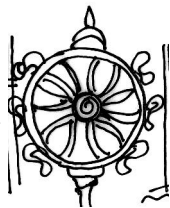
The Wood-God

As Viswakarma
You have carved out
Your own form
The form of wood
The giver and taker both
Thanks to
Your Lila divine.



The Lord of Universe
The Reliever of
Man's agonies
All his anguishes.

Will you please
Wipe out the dust
Of plight
From the forehead of
A fallen man like me !

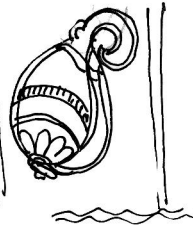


Mahabahu

O You, the Mighty Arm,
Your arms
Have stretched forward
To embrace
All and sundry.

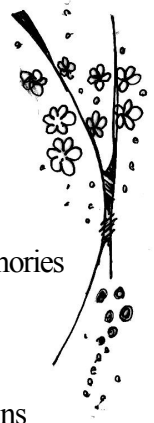


Transcending caste and creed
Uniting through a single string
Of equality, love and harmony
a Consciousness
Splendid as You, my Lord !



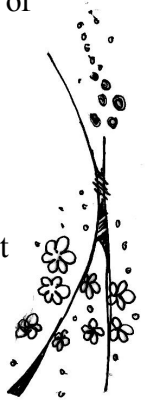
The devotees shrill
as the conch blares,
Thousand sighs
curl into billions of seas of tears
When You come out
Swinging into the open.

Your wheels churning memories
of my innumerable births
My acts of transgression
My frailties
turning into mountains of sins
The repertoire of your raw grace.



Look, how I burn as fireflies
on the graveyard of my desires
The burden of which I carry
like honeybees carrying pollens
to the honeycomb
of dreams.

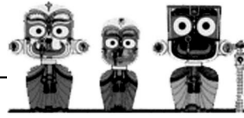
I do not know how I should
dance to the rhythms of Your dark wills
Hiding through the smokes of
my seared age
my outmoded being.



Yet
Will you please grace
the scorpion like me
to sting your formless hands and feet
At every turn of your
Gracelessness.

Shyam Prakash Senapati, Senapati Bhavan, Grand
Road, Puri

Bhagaban Jayasingh, Near Achyuta Ashram, Talabania,
Puri-752002.



Deeds and Their Outcome

Krushna Chandra Pattanaik



Universal Law is
As we sow, so we reap,
If we act as we declare,
Surely salvation we will get-an admitted fact.

Scriptures say ... The fruit of one's deeds will
meet him somewhere some day,
Even the Supreme Lord cannot prevent
that from standig in his way.

In iron Age instant result occur un-noticed.
So let us refrain from doing
Harm to others now.

As we are aware of the parable -
"Harm set, Harm get",
Evil deeds we do and crave happiness,
Can we expect a sweet mango to get from the
thorny babul tree we plant ?

Let us do our duty honestly -
Treading in the right way;
For that will help us to get Pass-port
for entry into the Kingdom of the Supreme Lord,
as expounded in the scriptures.

Idle gossip is sweet as sugar,
But work is the poison-killer,
One who minds his work
Keeping away gossip;
Will turn bitter poison into nectar.

God never grants a boon
To the idle & the shirker,
But to honest, sincere & dutiful worker.

Let us do some philanthropic,
benevolent deeds to the mankind (others),
No religion is of greater value
Than love of being around us.

However capable one may be
Without effort life's no treat
Can he earn his livelihood without work ?

As scriptures say, none-else is our enemy here,
But our own evil deeds are our foes,
After suffering our full outcome,
then only carefree we can become.

Saints & Monks exhorted,
"Be dutiful to your assignment, which is best"
Leave to the Lord all the rest.

Transient are man's life & wealth,
They leave no trace behind.

The fruits of noble, benevolent deeds,
Good name & fame alone remain ever-lasting
Let us seek safety first, last
And all the time in the constant inner
thoughts of God-peace.

Krushna Chandra Pattanaik, Plot No.1455, Kharakhia
Vaidyanath Street, Old Town, Bhubaneswar-751002.



Miracle of Devotion !

Er. Raghunath Patra

Balaram Das was fond of Madhabi
for her ardent love to him
visits her daily without breach
for his heart's content to brim. (1)

Madhabi's love inspired lot
He became a poet on Lord,
a candid devotee of Jagannath
with a lucid heart, no fraud. (2)

His poetic talent made him great
jealous Pandits bear not it
conspired to punish someway rather
incited Sevakas on car to beat. (3)

As every year in the Car Festival
On Nandighosh, he clambered on
rivals waiting eagerly on car
recklessly beat, no canon. (4)

Came to Sea-shore crying a lot
erected cars of sand on beach
prayed his favourite gods to sit
pulled cars in love without flinch. (5)

Lo ! Sand cars moved on beach
Balaram chanted glory of Lord
cars at lion's gate did not move !
the festival became a fraud. (6)

Men and elephants toiled a lot
All their efforts went in vain
King could hear crime of Sevakas
went to meet god-in-man. (7)

Majesty amazed to behold at site
sand-cars of devotee move on shore
Balaram chants with bonafide love
tears roll with heartfelt lore. (8)

Oh my Lord ! my bosom, soul
oh my opulence, nectar of mine
How could bear Sevaka's offence
portrayed my conduct worst, not fine. (9)



If I possess devotion without flinch
If I love from core of heart
your car can't move an inch
you will keep my word's and trust. (10)

The Ruler requested with folded hands
"come oh Balaram ! Devotee of Lord
Day elapsed, but cars not move
pilgrims ail, suffer on road. (11)

I beg apology for Sevaka's offence
please come along, sit on car"
Balaram realised grace of Lord
the devotees assembled, all suffer. (12)

He accompanied with immense joy
sat on the Car of Lord Jagannath
Car of Balabhadra started moving
followed by Subhadra's proving worth. (13)

Balaram's joy knew no bound
The king admired devotee's power
God bothers not for outward passion
gives priority to heart proper. (14)

All speak of "their conduct good"
conduct consists of qualities many
who is honest without vice
during my life, find not any. (15)

Millions there with good conduct
why the cars could not trod
A sieve censures a needle ever
"you possess a hole", such is world ! (16)

Coal gives diamond, muds give lotus
ennoble life with devotion fine
pray for autumn-full moon all
muds will settle, lotus shine. (17)

When devotion flares, vices vanish
flash of paramount dazzles heart
for mischievous comments bother not
pray oh poet ! Jagannath aloft. (18)